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MAUDE FEALY.

VERY much in my eye of late has been the girl who is shivering on the brink, who has signed her contract for a wee part at a corresponding salary, and is awaiting in a tremor that date early in September when she will take the final plunge and really do that about which she has hoped and dreamed half of her short life—go upon the stage.

Dear girl, to the million or more observations you have heard and admonitions you have received let me add a few in the nature of prophecy.

You will, when you make your debut—not observed by the whole world, as you fondly fancy, but seen only by a few staunch friends and solicitous relatives, who strain their faithful eyes to read your name in the excessively fine print in which it appears on the programme, if it appears at all—believe that you have a soul aflame with genius, which flame will burst forth and envelop the dramatic world in a conflagration in a startlingly brief time. Oh, yes, you do. In the language of the blunt lawyer in You Never Can Tell, "You don't think you do, but you do."

It will take—let me see—if your pretty head sits level on your straight young shoulders, about six weeks to revise that opinion. Not many girls will reply as Bessie Johnson, the intrepid young daughter of Tom Johnson, the Mayor of Cleveland, replied after she had been on the road with Annie Russell for that length of time, "I like the stage even more than I thought I would." Even though you like the stage, despite its road accompaniments of "early jumps," bad food eaten at irregular intervals, and previously occupied beds at wretched hotels, you will have a slow-dawning consciousness that the conflagration of which you were to be the cause and center and which you believed to be imminent is afar off. You will have had several depressing conferences with the Sour Sisters. They belong to a large family and have one or more members in every company and they will have preached to you the drab doctrine of disillusion. They will tell you that the stage is overcrowded—which every young typo in every profession always hears about that particular profession. They will say that this is an age of favoritism, the exploitation of personality irrespective of talent or of knowledge of acting, and in the same breath they will add to your stock of information that managers do a man seek to suppress individuality, and before they pause inform you that study is useless, that either you can act or you can't. And they will leave you fuddled and disheartened and feeling that you are a rudderless boat tossed about on a choppy sea of ideas.

Never mind the Sour Sisters, my dear. Perhaps they should have sought some other vocation. Every one you meet walking through a part may not be an actress. Or perhaps instead of developing their own talents they have been wasting the swift years in cavilling at the opportunities that have come to and been seized by others.

And right here, Miss Beginner, is a warning! Don't become a Sour Sister yourself. Sour Sisters are all begot in jealousy. Strangle the monster the moment you feel him stirring within you. Jealousy is a debeautifier, a devitalizer, a murderer of talent. Think more as the years pass of the part you are to play, of the abstract idea you are to make a concrete feature, and less and less of yourself. Lose yourself, bury yourself, in the part, for that way lies success. Always be too much absorbed in your own part to cavil at the "hits" of others. Reflect upon M. Bertillon's discovery that in all the millions of persons who inhabit this planet no two thumbs are alike. What greater diversity is there than in talent? When De Wolf Hopper was once asked to analyze his own hit in reading "Casey at the Bat," those verse fragments that he has read to fascinated audiences for seventeen years, he said: "My success is due to putting into the reading of those verses all of myself that was different from any one else, to do in Casey whatever I could do better than any one else could do." Mr. Hopper struck there the keynote of success in the dramatic profession. Find out what you can do better than any one else can do it, and develop along those lines.

But don't be in too great haste to begin specializing. Far better to work yourself nearly to death in a stock company, from tray-carrying up, until you have played a wide variety of parts. Stay in the stock company two or three years. When you have graduated from it—weary, it is true, but with the record of many parts played as well as you could play them behind you—it is quite time to begin to specialize, perhaps too soon. It might be better to go out with other companies and make your role grow as the season advances. In stock you have had to do too much work to do it subtly. You have had to paint with broad strokes. Now is your opportunity for shading, for developing the niceties and sounding the furthermost depths and reaching the greatest latitude of your part.

And study, study, study. It is the fashion among some American actors to decry study, but they are not the best actors. No artists discount the inestimable value of study. You will discover in three months or less that you have not adopted an easeful life. The vision you have had of spending the major part of your life in a pink peignoir you will find was formed of the same baseless fabric as other dreams. You will, I hope, see while there is yet time the fallacy of that artist of whom August Strindberg, "The Swedish Shakespeare," said, "He yearned for the summit of ambition without being willing to pay the price required of those who are to reach it," and that price, he points out, is toil—toil accompanied by a thousand sacrifices.

"The only choice left us by life," he says, "is between the laurel and our pleasure."

A confrère of mine and a friend of Elsie Janis writes me from Columbus, Ohio, that he has been at pains to look up the birth records in that, her native, city, and has discovered that she "celebrated her sixteenth birthday on March 16 of this year." He adds that Elsie Bierbower is her real name and says "Columbus is proud of her." Thanks.

A morning call at the De Wolf Hopper apartment reveals the comedian, whom a critic said is "Like the first dish of strawberries," in bed. Mr. Hopper says he likes his noon nap and Mrs. Hopper says he is lazy, views that could be argued, doubtless, to a point of agreement.

But the call will reveal something even more picturesque than the long comedian's liking for slumber. On a line in an inner room hang curious garments strangely shapen. They resemble much inflated bloomers of pale gray wool, and beside them on the line hang many yards of wide wrapping gauze. An open door leading to the bathroom displays a large rubber sheet. These are the key of the secret of Mrs. Hopper's startling loss of excessive avoirdupois. Mrs. Hopper herself obligingly turned the key.

"I used to weigh two hundred and twenty-five pounds," she said. "Now I weigh one hundred and sixty-five. I reduced eighty pounds in eight months. I did it all by exercise. But oh! oh! I believe if I thought I would have to keep this up all my life I would rather die. Perhaps after getting to the weight I want to I can keep there by less exercise supplemented by massage. I get up at six o'clock every morning and work for an hour and a half, the hardest kind of work, without stopping for a moment. First I put on all those things you see on the line, my underwear first, then the rubber sheet you see hanging in the bathroom, then my bloomers, those dreadful gray things—I have been asked to be photographed in them to illustrate my method of getting thin, and I have replied sweetly but firmly that a million dollars wouldn't tempt me to have my photograph taken in them, and not for as much money would I let any one see me in them; Mr. Hopper has seen me in them once or twice, and still he lives with me!—then the rubber sheet, and last I wrap myself round and round with the gauze. Then the work begins. I got it from Mrs. Jackson Gouraud and she learned it in London from Sandow. There is almost every exercise ever learned in gymnastics. Lying on your back and pointing to the ceiling with your toes, standing on your toes and reaching the floor with your finger tips, standing on tiptoes and reaching toward the ceiling with your finger tips, and standing on the back of the neck—yes, I mean it. When I have worked through the whole category for an hour and a half I am nearly dead with exhaustion, but I drag myself to the tub and turn on the cold shower and that revives me. The dread of every woman who undertakes to reduce rapidly is that the loss of flesh will leave her face drawn and haggard—in other words, leave her looking old, a penalty no one wants to pay for ridding herself of superfluous flesh. This can be obviated by taking ice massage—that is, having your face rubbed gently but as long as you can endure it with ice. You can even do this yourself. But I have found it sufficient to turn my face upward under the shower and receive the full force of the cold water for several minutes. Then the work is not finished. You must not lie down and rest after the exercise. Dress at once and go out for a walk. After breakfast don't rest but keep going. If there are not things about the house to keep you occupied get out and walk again. Don't take midday naps. Don't sleep too long at any time. This Summer while it is so hot I am trying half the amount of exercise and having deep massage afterward, then the shower. But after the massage, as after the exercise, one should always go out for a walk. Of course, one must be careful about diet at the same time. I always leave the table feeling a little hungry, and I don't eat sweets nor starchy foods, no rice nor potatoes, spaghetti nor macaroni. It is hard, but one feels lighter, more poetical, certainly more musical. At first I tried obesity medicines, but they made me ill."

By fits and starts Wilton Lackaye lives the simple life. Recently he divested himself of all but essential clothing and fell upon his back fence to paint it. Mrs. Lackaye, discovering her broad-shouldered spouse, much décolleté and wearing appallingly ragged trousers that had been waiting for the next visit from the "old cloes" man, covering the fence and adjacent territory with drab paint, while thirty-five heads projected from as many neighboring windows, called upon him to desist.

"You don't know how you look," argued Mrs. Lackaye.

"I don't care," returned Mr. Lackaye.

"I don't want the neighbors to think I am married to a tramp."

The great Svengali's reply was the splash, splash, daub, daub of the paint brush.

"The neighbors don't understand that you are doing that for exercise. They will say you are mean, that——"

"D—n the neighbors!"

Wilton's roar was as startling at the laughter of Svengali, and thirty-five heads hastily withdrew into as many windows, while thirty-five window shades were precipitately drawn.

"Why"—splash, splash—"order our lives"—daub, daub—"by the opinions"—drip, drip—"of people whose opinions we care nothing about?" Splash! "It is true"—a finger-stroke of drab paint across his cheek—"we spend our lives trying to live up to the opinion of people whose opinion we care nothing about."

And Wilton Lackaye finished painting the fence.

THE MATINEE GIRL.

ALBERT E. LANCASTER DEAD.

Albert Edmund Lancaster, dramatist, poet and critic, died on July 10 at the home of Alfred E. Forstad, 60 Christopher Street, Montclair, N. J., where he had gone to spend the Summer. Mr. Lancaster had been ill for five months. He was born in Philadephia in 1841. At an early age he began to write for newspapers and finally attracted the attention of John Russell Young, who obtained for him the post of dramatic critic on the Washington *Chronicle*. In 1871 he came to New York and joined the editorial staff of the *Herald*. In that position he fulfilled the functions of dramatic, literary and art critic and editorial writer, and was later connected with various papers and magazines. About fifteen years ago he severed his connection with daily journalism and became a "free lance" in literature.

Mr. Lancaster took his position among American playwrights in 1875, when his drama Conscience, written in collaboration with Julian Magnus, was produced at the Union Square Theatre. A five-act comedy-drama, entitled Estelle, was produced a few years later by Lester Wallack. Among the plays of which he was author or adapter may be mentioned The Vendetta, Forest Lovers, The Cup of Trembling, Romeo's First Love, A Wise Child, The Foreign Fetich, His Last Appearance, The Birth of the Flag, His Honor the Mayor, Daughters of Eve, Twilight, The Pleaders, and Anna Karenina.

Mr. Lancaster was also a poet of merit and a writer of pleasing short stories. For a number of years he was a frequent contributor to THE MIRROR, and several of his poems appearing in this paper have been widely quoted. Charles Reade, with whom Mr. Lancaster corresponded, often advised him in regard to his writing.

Mr. Lancaster's lack of commercial success as a playwright was looked upon by him as a matter for pride. He preferred writing as he felt, and not as the managers or the public demanded. He enjoyed a small private income which allowed him to live comfortably.

Mr. Lancaster was one of the original members of the Dramatists Club of New York. He was never married.

AUTHOR CLAIMS JUDITH OF BETHULIA.

When Nance O'Neil appeared recently in Australia she announced as part of her repertoire Judith of Bethulia, by Thomas Bailey Aldrich.

The announcement brought out a public defiance from S. A. Mills, an Australian, who charged that it was cribbed from a play of his written under contract for Nance O'Neil when she was last in Australia. He said that he himself had worked from an old play by Giacometti. He registered his opeinion that McKee Rankin had turned his play over to Aldrich, representing it as Giacometti's, and quoted a number of incidents to be found neither in the Apocrypha nor in Giacometti which he charged Mr. Aldrich with cribbing. His copyright is dated two years earlier than Mr. Aldrich's. At last accounts J. C. Williamson, Nance O'Neil's Australian manager, had about made up his mind to withdraw the play in the interest of peace.

Mills' charge will hardly be taken seriously here by persons who know Mr. Aldrich, aside from the fact that Judith of Bethulia is only an expansion of Mr. Aldrich's early poem, Judith and Holofernes, which was published forty years ago.

MRS. FISKE'S LONG SEASON.

Mrs. Fiske closed her remarkably long season and her Western tour with the Manhattan company at Winnipeg, Manitoba, on July 10, having played continuously for forty-three weeks. The Manhattan company has returned to New York.

Mrs. Fiske will return to California for a few weeks. She has never visited that country except in the course of her tours, which so involved her time that she had no opportunity for desired lesiure, and her brief sojourn is for a rest and sightseeing that she long has looked forward to. She will spend at least a month in a delightful retreat, devoting some time to study of the new parts in which she will be seen at the Manhattan Theatre next season. Returning East she will spend a week in the Arizona canyon and neighboring places, and when she reaches New York she will go at once to her favorite camp in the Adirondacks, a remote and quiet place, where she will continue to study until the beginning of rehearsals for her season, which will open early in October.

Mrs. Fiske and the Manhattan company will devote a part of the early season in Leah Kleschna to cities in which that play has not been seen before, opening her engagement at the Manhattan Theatre, where they will remain indefinitely, or during the rest of the theatrical year. The first production in which Mrs. Fiske and the Manhattan company will be seen at the Manhattan will be that of Rupert Hughes' new comedy, What Will People Say?

DEATH CAUSED BY IROQUOIS FIRE.

Julia Berger, granddaughter of George Schneider, a wealthy ex-banker, died July 10 in Chicago from shock caused by the Iroquois Theatre fire eighteen months ago. Miss Berger attended the performance of Mr. Bluebeard with her friend, Ada Lake. Their seats were near the rear of the house. When the fire started Miss Berger ran toward an exit. An usher, with his arms outstretched, is said to have barred the way. The girl, however, struggled with the usher, and dragging Miss Lake with her, broke through the door and got out. Since the day of the fire she had been an invalid.

GOSSIP.

The Heir to the Hoorah had its last performance this season at the Hudson Theatre on Saturday. The comedy will open again in four weeks at the Hollis Street Theatre, Boston.

Fantana is to stay at the Lyric Theatre instead of going on tour, as the management announced. The time booked for Fantana on the road will be filled by De Wolf Hopper in Elysia, which will therefore not be seen in this city until November.

George M. Cohan will bring forty Western chorus girls with him to New York when Little Johnny Jones concludes its Chicago engagement. They will be assigned to the different Cohan and Harris musical attractions.

Miss Sharpsteen, of Beacon Street, Boston, heiress to several millions, and daughter of the late Clark L. Sharpsteen, has announced her engagement to Erroll Dunbar. No date has been set for the wedding, but it will be before Aug. 26, when Mr. Dunbar starts on a tour as leading man in a Sherlock Holmes company.

Agnes Riley Morse, widow of Woolson Morse, composer of Wang, was operated on for appendicitis July 12 in a private hospital.

Will Hoffman attempted suicide Friday, July 7, in front of Touring Europe, Dreamland, Coney Island, and is not expected to recover. Both Mr. Hoffman and his wife, Tilly Hoffman, are well known in the profession.

Charles Crane, who played Teddy in The Little Outcast company for the last four seasons, is putting his Summer vacation to good use by managing Touring Europe and Hell Gate at Dreamland, Coney Island. He has several good offers for next season.

Sergeant Jordan, of the Theatre Squad, asked for six men from the West Thirtieth Street police station the night of July 12 to help him preserve order in the Herald Square, in view of the presence of 400 college men who had bought seats for The Rollicking Girl. The students were delegates to the Beta Theta Phi convention, and beyond singing college songs between the acts and applauding every good thing in the show they made no trouble. There were fraternity yells and college calls, which reached a climax when Hattie Williams sang a verse of "Friends," written for the occasion and filled with allusions to the fraternity.

The Chicago Stock company will open a road season at Niagara Falls, N. Y., Aug. 7. The company will appear in The Suburban, The Face in the Moonlight, The Parish Priest, My Partner, The Hero of Manila, a new dramatic version of Quo Vadis, and The Scout's Revenge.

A new play called Dr. Wake's Patient, by W. G. Mackay and Robert Ord, was given its first production at the Standard Theatre, Johannesburg, South Africa, on June 5. The play was to have been done in London in May, but the production was postponed and the Sam-Nelson company had the first chance at it. According to reports the play met with a flattering reception, in spite of the fact that it came with no London indorsement.

A daughter was born to Mr. and Mrs. Fred H. Seymour (Louise Carter), at Silver City, N. M., on July 7.

Estelle Wentworth, who has been studying for the past season with Signor La Marca, has just completed arrangements with the Shubert Brothers to play the Princess Donna role with De Wolf Hopper in his new piece.

Ralph Edmunds, of Henry W. Savage's business staff, is expected in New York shortly from a tour of the foreign musical centres. Mr. Edmunds went abroad with the view of engaging soloists for the Savage English Grand Opera company. He has visited London, Paris, Milan, and Berlin.

Virginia Zollman is in the city, taking a much needed rest before beginning rehearsals July 31. She has been engaged by the Mittenthal Brothers to originate the lead in their new play, When the World Sleeps.

SHOP TALK.

The Triumvirate Discuss the Momentous Question, Does It Pay to Be Good?

"Does it pay to be good?" asked the tall man.

The fat comedian said that he had been trying it for something over a half century, and had not yet made up his mind. "And I have now reached an age," he continued, "when the temptations to moral lapses occur at such rare intervals that I fear the problem must remain unsolved so far as I am individually concerned. That I have been good goes without saying. That my goodness has been suitably rewarded I will not confess, palliate or deny. However, virtue is its own reward. Goodness is a complex quantity, and values fluctuate. But why spring upon us this abstract principle, opening as it does a limitless field of conjectural and arousing conflicting emotions?"

"We have a clientele," said the tall man; "not a vast one, perhaps, but certainly an intelligent one. They listen for our shop talks, and frequently from remote corners of the world come evidences that wherever our language is spoken some one has caught the echo, and it has afforded at least a temporary pulsation of pleasure. Some weeks since I received a letter from the military hospital at Manila. It was from a young army officer. He was a New York boy, and had been at one time indirectly connected with our profession in a business capacity. For distinguished service as a private soldier in Cuba he received a lieutenantcy in the regular army. I am going to read you an extract from his letter:

. . . "'During my long enforced sojourn in this hospital, where I came to be patched up after a slashing by Moro bolos, and where my convalescence was followed by a long siege of typhoid, I have found my greatest pleasure in reading or having read to me the New York and San Francisco papers. A party of touring professionals recently left for me a bundle of magazines and periodicals. They have afforded me many restful hours; but I think my keenest enjoyment has been the listening to one of your shop talks. I know that dear grillroom at the Players'; have passed many pleasant evenings there, and am hoping for others to come. Your delightful trio I always recognized as indeed "the abstract and brief chroniclers of the time." It occurred to me that it might not be distasteful to you to receive from a New York boy, in far off Asia, this clumsy but sincere tribute.' . . .

"If we are in a small way 'abstract and brief chroniclers,' as many are kind enough to consider us, it behooves us to touch upon questions that attract wide attention and discussion, notably those with a direct or indirect relation to our profession. The New York *Herald* recently devoted a page of type and etchings to the query, Does it pay to be good? The type matter was furnished by representative people in different walks of life, and the subject, or, rather, the object, suggesting the discussion was a professional courtesan recently tried for murdering one of her lovers. The case is considered in this conversation simply because this courtesan got a position as a chorus girl, manifestly with a view to posing as an advertisement for her regular business. Her Tenderloin revels, that heretofore had attracted no more attention than the debaucheries of others of her class, at once became legitimate food for yellow journalism, because she was an 'actress.' And when she turned her gun loose she became a figure of national importance—because she was an 'actress,' according to the standards created by sensational journalism. I refer to this now somewhat ancient history mainly for the purpose of once more entering a protest against that species of 'journalism,' so-called, that insists upon calling street walkers, beer jerkers and shoplifters 'actresses,' simply because they call themselves so for obvious reasons." As he concluded speaking the tall man gulped his glass of Zinfandel savagely and crunched the wing bones of his squab.

The fat comedian looked serious, and the tragedian amiable but thoughtful.

"Far be it from me," began the fat man, slowly, "to question the correctness of your general premise. Neither do I chide your just and honest indignation. It is our misfortune that, owing to the peculiar glamour of publicity in which our lives are cast, we are the perpetual victims of circumstances over which we have no control. Yet, howsomever, nevertheless and notwithstanding, my natural sense of chivalry will not permit me to sit in silence while the dear sex is on the grill. The girls must live, like the rest of us, in these times of rivalry and competition. I will endeavor to make myself lucid. For lo these many moons we have been forced to recognize the fact that there has been something wrong with the so-called laws of supply and demand. That the supply is painfully in egress of the demand has frequently been made painfully apparent to many of us. The actor factories—*i. e.*, the 'dramatic schools'—many have come to regard as the bane of the profession. Be the cause what it may, the fact remains: the professional is being rapidly crowded out by the amateur. But are we the only sufferers in that direction? I pause for a reply, failing which I will demonstrate that we are *not* the only victims. From developments following a recent police raid of the Philadelphia 'Tenderloin' it would appear that ours is not the only calling in which the society amateur shows a disposition to usurp professional prerogatives. Therefore let us be charitable."

"Your line of argument and processes of reasoning and deduction cannot be accepted on high ethical grounds," said the tragedian, "and while you are sometimes at fault in pointing a moral you have the redeeming faculty of always adorning a tale."

The fat comedian bowed his acknowledgments with mock gravity, and permitted garçon to refill his glass.

"I consider the present discussion entirely within the limits," continued the tragedian. "Men and women who as individuals or collective bodies, by their speech, their acts or their writings, bring us under discussion, either to our credit or our disadvantage, become logically subjects of discussion at this board, and as brief chroniclers of the time it is our manifest duty, or at least our privilege, to consider them in our own peculiar way. At times, as in the present instance, it may become necessary for us to wear gloves, rinse our mouths with an antiseptic and sprinkle the aftermath with a bottle of chlorides.

"These duties of sanitation performed, we can retire to our virtuous couches with the consciousness of having performed a necessary, though uncongenial, duty to our profession. Each calling has its parasites and its animalculæ. They irritate from without and corrupt from within. Their treatment calls for counter irritants and purgatives. The bar of the city of New York is to-day disgraced by men whose proper place is the State's prison. Many of them are there, one soon to be executed for murder. Scores of others are at large plying their trade. Their crimes range from the most contemptible of petty larcenies to systematic blackmail and the theft of entire estates committed to their care by the courts. Driving through Greenwood Cemetery last week I noted a massive, towering shaft upon which was carved in bold relief the name of the colossal thief of the century. By a strange perversion of justice he was permitted to pass away peacefully at his palatial home. Christian ministers slobbered over his costly casket, and numerous civic bodies passed resolutions of sympathy, with glowing eulogies. He was a lawyer and a judge. He lived long enough to spend a large portion of his ill-gotten wealth in keeping his degenerate offspring out of State's prison. They have been Tenderloin ornaments for many years. Meantime the childless widow whom he plundered died a demented wreck, a prisoner in a palatial mansion. The legal profession is full of men today who would do the same thing if they had the opportunity, the ability and the nerve.

"Meantime they jog along, picking up things that come their way to the limit of their various capacities. Yet to members of the bar we owe the most sublime achievements in our history as a nation. Jefferson, Adams, Monroe, Lincoln, Calhoun, Webster, Clay, Sumner, McKinley, Garfield, Root, Choate and scores of their peers, who made and are helping to make the history of the world, were and are lawyers. They cannot be held responsible for the excrescences upon their profession. No more can we. Medicine and surgery I place among the greatest and most honorable of the professions. It has produced heroes and men of genius and world-wide usefulness in as great proportion, probably, as any of the learned professions. The crimes daily committed in its name and by men bearing its certificates of membership are almost beyond belief. Members of that profession are arrested in this city almost daily, and in nearly every State's prison or penitentiary in the United States may be found unworthy members who have violated the laws of God and man. Right here I want to say it is my individual belief that the medical profession strives more earnestly, honestly and conscientiously than any other to purge itself of its unworthy membership.

"The ministry is no exception to the rule under consideration. Statistics show that it furnishes about the average percentage to students of criminology, and denominations are about equally represented. In the various State's prisons are ordained ministers who have been convicted of the following crimes: Seduction, rape, swindling, conspiracy, slander, sodomy, blackmail, bigamy, larceny, arson, assault to murder and murder. They are also to be found in all inebriate asylums and homes for incurables, yet none of us would condemn the ministry for the crimes of its unworthy members.

"Human nature appears to have been very much the same in all ages and among all conditions of men. A certificate of membership in any particular craft or calling cannot make a gentleman of a boor any more than it can make an honest man and a good citizen of a degenerate and a criminaloid.

"Before closing this particular branch of our theme, one statement easily susceptible of proof is worth recording. In the various prisons and reformatory institutions of the United States and Europe the proportion of criminals who have been in any way connected with the theatre or with the amusement profession are in a ratio of about one to five of each of the professions of law, medicine and the ministry.

"To get away from didacticism and come to a little generalization, where are we going to draw the line on lewd women who seek the footlights as a means of gratifying their silly vanity or exploiting their immorality? Shall we proclaim an open sesame to aristocratic favorites and hang the door against the girl of the Tenderloin? Certainly, in point of morality, they are absolutely equal. Where, in all the canons of art, do we find authority for discrimination between the mistress of an aristocratic degenerate and the "girl" of a race track tout?

"If we are sincere in our lifelong contention that the stage is (or should be) a place of art, let us welcome to it that which is artistic, regardless of the personality of the artist. Art is absolutely impersonal. But when artless and shameless women, whether from the slime of divorce courts or royal boudoirs or Sixth avenue rathskellers, try to force into our places of art their loud, vulgar chromos, simply because they are loud and vulgar, there shall ever go forth from this grill room corner a protest—long, loud and deep."

The glasses having been replenished, this sentiment was pledged in eloquent silence. By a strange coincidence the fat comedian was wide awake. This was owing probably to the fact that the joint was unusually late and particularly bountiful and juicy, and, again, he had observed that his friend the tragedian was very much in earnest, which meant burgundy for the finish.

The joint was enjoyed by all in comparative silence. The salad was delicious. Fresh glasses were brought, and a quart of Pommard, resting temptingly in its dainty brown basket.

"One glass of this rich, pure vintage to cleanse our tongues," said the tragedian. "Another to cleanse our thoughts, and banish unwholesome memories. From living corruption we pass to wholesome, honorable death.

"Two men whom we all loved and honored will be missed from their accustomed seats in this room for all time. An actor and a manager, each a foremost figure in his sphere. In trying to think of something worthy to say of the late A. M. Palmer I am reminded of a dinner we had in this corner in the month of May, 1897. We had that day attended the annual meeting of the Actors' Fund of America. The incidents, impressive and pathetic, which we had witnessed were under discussion. We can to-night pay no more fitting tribute to the memory of this sincerely mourned man than to repeat what was said upon that occasion. If I felt the words then, as I assuredly did, I realized their truth more forcibly during subsequent years, when I came to know the man more intimately. I quote from our shop talk of May, 1897: . . . 'When our retiring president finished his touching address and sank to his seat, his heart swelling with emotion, his eyes filled with tears and his voice tremulous with an exquisite pathos, I felt an almost irresistible desire to step to the stage, take him by the hand, and say: Mr. President, friend, comrade, the humble members of the Actors' Fund of America will ever bear you in grateful remembrance. In the flush of your fame you came to us. You gave us of your means, you lent us the prestige of your name, and guided us with the wisdom of your counsels. To you more than to any single individual we owe our wonderful growth and our honorable status among the great charities of the Christian world. With that spirit of unselfishness that has characterized your conduct in all of your relations to the Fund, you now, in the hour of your adversity, insist upon resigning your trust to other hands, that the noble charity which you love may not, even by implication, suffer or be retarded in its work through your misfortunes. Believe me, sir, we appreciate your motives, loth as we are to be deprived of your wise counsels. We know that you need your time and energies to retrieve your fallen fortunes. You have done much to dignify the dramatic art in New York and in America, and you have done nothing to degrade it. And now, with the mellowing light of the second half century resting upon you, you begin anew the battle of life. Our hearts go with you in the struggle, and if there is an eternal fitness of things your name will again become a synonym for that which is best in all things relating to our art, and none will rejoice to see it more sincerely than the humble working members of the Actors' Fund of America.'

"Subsequently there came to us a letter, from which I quote as follows:

"'STAMFORD, CONN., June 23, 1897.

. . . "'I thank you most sincerely for your kind words of appreciation. It is pleasant to know that at least *one* prominent member of the profession that I have tried for so long a time to serve has had it in his heart to give public expression to his kindly feelings toward me. Equally grateful is your just insight into the motives which have ever prompted my actions toward the Actors' Fund. Your words have cheered me much, my dear friend, and I shall never forget them.

"'Yours sincerely,

"'A. M. PALMER.'

"And he never did forget them, as I had frequent cause to know.

"I approach with conflicting emotions the passing of the man who was for a score of years known and honored as the dean of our guild. To me Joseph Jefferson was a unique personality. Not so much, I honestly believe, through superlative gifts as an actor as by reason of his strong individuality. First, he was a gentleman in the broad acceptance of that much abused designation. He was gentle and he was manly. He was incapable of malice or vindictiveness. More than any other native actor who has achieved equal, or nearly equal distinction, he was born to the purple. He knew little or nothing of the vagabond novitiate which played a prominent part in the education and development of many of our great ones. The rugged school of self-denial and self-effacement through which they passed was comparatively unknown to him.

"An instinctive refinement moved him at all times to cultivate refined associations. No name in our history will reflect greater honor on the contemporaneous stage than that of Joseph Jefferson, yet in my humble judgment it is as the *man* rather than as the actor that history will reflect his pre-eminence.

"Do not misunderstand me. Joseph Jefferson was a superb actor, a consummate artist. He may have been a genius. But as he studiously avoided 'creating' or originating characters, confining himself to roles that had been made famous by his predecessors, and as in these roles he rarely departed from traditional lines, we have absolutely no means of judging whether he possessed the creative faculty. That his Rip Van Winkle was more elaborate and more artistic than that of Charles Burke or James H. Hackett, his immediate predecessors in the character, we can easily believe. That some of the credit for his great and lasting success in this role was due to Dion Boucicault will not be questioned by those familiar with contemporaneous stage history. His Doctor Pangloss, Doctor Olapod, Caleb Plummer and Tony Lumkin were artistic but conventional, and lacking in the effervescence and spontaneous humor which characterized the performance of these characters by John E. Owens. I played in these old comedies with both of the famous players.

"When all this is said we return to Joseph Jefferson the man. No trait in his character endears him more to his fellow craftsmen than his loyalty to his profession. With all of his opportunities he never sought to rise above his profession, to apologize for it or to pose as anything but an actor. He did not seek for his children or his grandchildren alliances with families of wealth or social distinctions, as he might readily have done. They were brought up in the profession, married in the profession and will continue in the profession to which their sire devoted his life and in which he achieved wealth and distinction.

"His life was gentle, and the elements so mixed in him that Nature might stand up and say to all the world, 'This was a man.' Throughout his long and useful career he lent lustre and dignity to the stage. His name will live among the most highly honored of its disciples. A true artist, a courteous gentleman, a loyal husband, an affectionate father and a good citizen, a poor player lays this humble wreath upon his bier."

MILTON NOBLES.

A MULTITUDE OF CLAIMANTS.

Tim Murphy has finally unraveled the skein of legal complications which threatened to tie up the comedy, A Corner in Coffee, and he will at once begin the preparation for its production for the coming season. The curious feature of the case of A Corner in Coffee is that Mr. Murphy has all along been keen to present this play; the Rev. Cyrus Townsend Brady, author of the story, desired Mr. Murphy to act his Elijah J. Tillotson, the South American coffee planter; the publishers of *Smart Set*, in which the story appeared serially, wanted Mr. Murphy to act the play, and Owen Davis, maker of the dramatization, was eager for this actor to present it; but each claimed certain rights exclusive of others and persisted in their claims to a point which threatened to tie the subject up permanently. Mr. Murphy would not enter into any contract or begin any preparations till the claims were satisfactorily adjusted. A way out of the tangle was suggested a few days ago. All claimants to rights in the piece, accompanied by their attorneys, met in the offices of *Smart Set* and agreed to a trust. When the play is produced Mr. Murphy will pay all royalties to the trustee, who will hold them until it has been finally decided in court who really owns the dramatic rights to the novel. This will be the first of Cyrus Townsend Brady's books to be dramatized and acted. It will require a large cast and an elaborate production, showing pictures of multimillionaire life in New York and the intimate workings of the temples of frenzied finance. Dr. Brady is to resume pastoral work and has recently accepted a call to Trinity Church, in Toledo.

MAUDE FEALY.

Maude Fealy, whose picture is seen on the first page this week, opens with the Bellows Stock company at Elitch's Garden, Denver, to-day (July 18) for a five weeks' engagement as stock star. Miss Fealy has played in Denver for the past five years in that capacity, and each Summer she has broken the record for business. Before making her success as Babbie in The Little Minister her salary was $15. Since that success it has constantly increased until she is now receiving more than fifty times that amount, it is said. She is not only loved by the public, who flock to see her, but by the members of the company and the theatre attachés. At the end of her engagement last Summer she was presented with a silver loving cup by the attachés of the house. The presentation was made by the Governor of the State, who, with his staff, appeared on the stage and made a presentation speech. Miss Fealy will open her season this year with Mice and Men, and as the part of Little Britain is one especially suited to her, it is expected that she will make as great a success as she did as Babbie. She will resume her position as leading woman with Sir Henry Irving in the Fall and will probably continue with him until his retirement from the stage.

THE BURNHAM HEARING AGAIN POSTPONED.

The hearing on the writ of *habeas corpus* secured by Charles M. Burnham, set for last Thursday, has been again postponed, this time until July 25. Mr. Burnham is one of the managers named in James S. Metcalfe's conspiracy charge, and was technically arrested in order to bring the matter before a court higher than that of Magistrate Poole, who gave the first decision against the managers.

SOUTH AFRICA.

Good Attractions Draw Business—Maud Powell Touring Africa—Vaudeville Prospers.

(Special Correspondence of The Mirror.)

JOHANNESBURG, June 5.

The Orchid concluded its somewhat phenomenal run of seven weeks in this city May 27, thus establishing a record run for South Africa. Lady Madcap is the second offering of the musical comedy season at His Majesty's, where capacity business continued throughout last week. The story is very brightly constructed, and the music is fairly tuneful, in fact, it shows distinct strains of originality. The variety and resource displayed by the members of the Edwardes Gaiety company makes the piece go with a sparkle and gayety that are irresistible. Myles Clifton always scores in the style of character made popular in America by the famous London comedian, G. P. Huntly. In Lady Madcap, Clifton is cast as Trooper Smythe, otherwise O'ya Brown, a millionaire incognito, and he succeeded in completely convulsing the audience whenever he was on the stage. Dainty Daisie Wallace was the Lady Madcap, and she scored all along the line as the rollicking little mischief maker. Miss Wallace is the possessor of a pleasing voice and she acts in a vivacious manner. In the American song-hit, "Bluebell," she brought down the house. Arthur Staples was given full rein to be as funny as possible in the role of Posh Wilkins, and his every action brought forth a hearty laugh. Maude Thorne was pleasing as Gwenny Holdon, and Sybil Thorne made an admirable Susan. The principal vocal honors easily went to Anna Hickisch, the American operatic prima donna, her two perfectly rendered musical numbers being vociferously applauded. Miss Hickisch is without doubt the finest vocalist we have had here in musical comedy. Victor Gouriet, as usual, was a big success as Corporal Ham, and Blanche Vandan was encored several times for her clever dancing. The rest of the cast was adequate, and the work of the chorus and orchestra admirable. From present indications Lady Madcap shows every sign of having a long and prosperous run.

The efforts of Mr. Sass to present high class plays with a worthy company of players are still meeting with gratifying success at the Standard Theatre. Sophia, Robert Buchanan's clever adaptation of Fielding's famous novel, "Tom Jones," was presented recently for the first time in South Africa, when it met with the unanimous approval of the critics and local playgoers. In my own humble opinion it was certainly one of the most brilliant triumphs ever scored by South Africa's favorite actor-manager. Sophia is the sort of piece in which the members of the Sass-Nelson company are seen to the best possible advantage, and the enactments throughout were beyond all praise. Edward Sass appeared in the role of the quotation-mongering barber, Partridge, which he played with intelligence. Katherine Pole was tender and lovable as Sophia. Once more she had a role in which she could display her sympathetic and womanly nature. Claude King was letter-perfect as Tom Jones, both in the rollicking and the more pleasing passages. The remaining characters were admirably sustained. Sophia was succeeded by a revival of Sweet Nell of Old Drury.

The usual big audiences assemble at the Empire nightly to enjoy the excellent vaudeville bill provided by the management of this popular place of amusement. The current programme contains more than the usual number of feature acts, and altogether it can safely be said that a better or more refined entertainment has never been seen here. The Jackson Family of Musicians are playing a return engagement after an absence of eight years, and they are tremendous favorites. The two women and two men forming the quartette are undoubtedly the most artistic and refined instrumentalists that ever appeared on a variety stage in this country. The Jacksons have a wide-world reputation, and they have played several engagements in the best American vaudeville houses, where, Mr. Jackson informs me, they are billed as the Willis Family, this being advisable, so that their act should not be confounded with the Jackson Family of Bicyclists. The celebrated English ventriloquist, Fred Russell, with his funny automaton, "Coster Joe," has the honor of topping the bill, and his clever entertainment convulses the audience in an unmistakable manner. Russell is now on a tour of the world. The American comedy duo, Jerry Hart and Beatrice Leo, assisted by Little Jerry, appear in a laughable sketch. Miss Leo sings a selection from Il Trovatore in splendid style, and the success of the trio is most pronounced. Agnes Moltino is an engaging and cultured ballad vocalist, who renders several famous songs in finished style, and needless to add her turn is much appreciated. The American blackface comedians, Ford and Wilson, met with a cordial reception on this their first engagement outside of America. Their bright patter, singing and clever dancing at once took the fancy of the audience, who applauded liberally. The famous Kellino Family of risley acrobatic marvels, continue as the athletic feature of the bill. Their remarkable feats of tumbling and feet equilibrism, which are performed amid the most picturesque surroundings in the way of special scenery and beautiful costumes, keep the spectators cheering wildly throughout their act. Dave O'Toole is a very amusing Irish comedian, and the other turns on the bill are thoroughly acceptable.

Maud Powell, the celebrated violinist, created a furore at her recitals given at Capetown recently, and is now on her way to Johannesburg, where four concerts will be given. The gifted American musician is touring South Africa under the management of B. and F. Wheeler and is supported by a specially selected company of concert artists, including May Mukle, 'cellist; Helene Brain, trumpet soloist; Annie Visser, soprano; Anderson Nicol, tenor; Walter Creighton, baritone, and Benno Scherek, pianist and musical director. The Johannesburg concerts of the Powell company are announced for June 16, 17, 19 and 20.

The Metropolitan Opera Quartette conclude their engagement at the Tivoli Theatre, Capetown, on June 13 and sail for England on the following day on board the *Briton*, which is due to arrive at Southampton July 1. Their first European engagement is at the Palace Theatre, London.

E. H. Douglass, the clever English character actor and monologuist, has scored a terrific hit at the Capetown Tivoli with his sketches, A Pantomime Rehearsal and A Breach of Promise Case.

Radie Furman, the merry American Dutch girl, has been duplicating her Johannesburg success at the Capetown Tivoli during the past five weeks. She sails for London on Wednesday next per S. S. *Briton*.

The Jackson Family will revisit Australia under contract with Harry Rickards, directly after their South African engagements are completed.

Ford and Wilson inform me that they are booked for a lengthy engagement at the Palace Theatre, London, and will also take prominent parts in the next Drury Lane Christmas pantomime.

The Kellino Family will commence their fifth engagement at the London Hippodrome next September.

Jordan and Harvey, Caron and Herbert and Elsie Bernard will be featured in the next change of bill at the Johannesburg Empire, which occurs Whit Monday.

The company to follow, on July 3, will have Binns, Binns and Binns, musical comedians, and Alcide Capitaine, the beautiful aerialist, as leading attractions.

I am informed on the very best authority that Frank Fillis will return to these shores next December with a colossal constellation of the finest circus performers procurable in America. As is now well known, South Africa's popular "Prince of Showmen" is directing the Boer War at your Coney Island.

Dr. Wake's Patient was presented for the first time on any stage by the Sass Nelson company at the Standard Theatre, Johannesburg, last Monday, with considerable success.

J. M. DOBINSON.

AMONG THE DRAMATISTS.

Harry Leighton, who has been re-engaged by William A. Brady to play the leading business for Robert B. Mantell the coming season, has secured the dramatic rights of Dr. Cyrus Townsend Brady's historical novel entitled "Hohenzollern, a Story of the time of Frederick Barbarossa." Dr. Brady will collaborate with Mr. Leighton in the dramatisation.

Paul Armstrong has made Molokai, in Hawaii, the locale of the fourth act of Ann La Mont, in which Florence Roberts will star next season under the direction of John Cort.

George V. Hobart has blossomed forth as a song writer, having contrived some of the lyrics which Marie Cahill will sing in her coming production of Moonshine.

C. M. S. McLellan is the author of a new drama called The Jury of Fate, which is to be presented by the Shuberts. The piece is almost in the nature of a morality play, although its story and construction are modern. The hero of this work is a young man who, having misspent his life, is given the opportunity to pass through it again before dying. The Jury of Fate probably will be produced in November.

George B. Stoddard, whose first opera, The Royal Chef, made a small fortune, has completed The Moon Maiden.

Reginald De Koven and Frederick Ranken's new opera, Elysia, in which De Wolf Hopper is to appear in September, is now being rehearsed in New York. The piece is in two acts, the first showing the courtyard of the imperial palace of Elysia and the second revealing the Elysian fields. There will be twenty-four musical numbers in the work, many of them unusually pretentious for an offering of that class. Mr. Hopper will be seen as Ecstaticus, King of Elysia, and Marguerite Clarke as his daughter Sylvia. The production is to be elaborate and the performance will enlist the services of a complete symphony orchestra.

Charles Eugene Banks and Charles Ulrich are collaborating on a musical comedy which is scheduled for production at the La Salle Theatre, Chicago, early next season. The scene of the forthcoming comedy is laid in Hawaii. The plot revolves around a poker-playing King who impoverishes himself and his country, and who finds it necessary to look for a rich bride. The law of the country forbids him marrying any one not of his own blood, and it is this circumstance which brings about many amusing complications. The music will be written by a well-known composer.

Emmet Corrigan will appear next season in a dramatic sketch of the war written by Charles Ulrich, a Chicago newspaper man, author of The Man from Nevada and other plays which made good in Chicago last season. The sketch is said to be constructed along novel lines and strong in treatment. Mr. Ulrich's comedy drama of Washington life, The Man from Nevada, which was successfully produced at the People's Theatre, Chicago, last month, is being booked by Milo Bennett for next season. The play was favorably received, Francis Boggs playing the leading role and May Hosmer having a deeply sympathetic part. Frank Campeau has an option on and is considering a play on the subject of Robespierre and the French Revolution by Mr. Ulrich. The play was originally written for Lewis Morrison, who was unable to appear in it, however, owing to illness.

George Ade's popular comic opera, The Sultan of Sulu, and his successful musical comedy, Peggy from Paris, will take the road next month under the direction of Madison Corey. The tour will extend to the Pacific Coast.

DEATH OF GEORGE F. FULLER.

George F. Fuller, one of Joseph Jefferson's closest friends, described as "soldier, engineer, artist, theatrical manager, author and inventor," died at the home of his niece, Mrs. Ella Fuller Dixon, Montvale, N. J., on July 4, after an illness lasting more than four months. The body was cremated at Fresh Pond Crematory, and the ashes will be taken to Boston, to be placed in the grave of his second wife.

Mr. Fuller was born in Dorchester, Mass., in 1821, and in his early youth went West. During the days of Texas independence he was a midshipman in the navy of the "Lone Star" State, in 1843, and for many years had the honor of being the sole surviving officer of that service. After an eventful life in the Southwest Mr. Fuller went to Kentucky and took up literary and dramatic work in Louisville. He was the author of the celebrated Mahlstick Letters that appeared in the Louisville *Courier-Journal*, and wrote besides many articles on art and related subjects. In 1860 he succeeded George Millus as manager of the Louisville Theatre, relinquishing personal charge of that house to Colonel Marc Mundy in 1864. On Oct. 12, 1866, the theatre was burned. Mr. Fuller was in Rochester, N. Y., when this happened, but returned to Louisville and rebuilt the house, opening it in the Fall of 1867. The first production was The Black Crook, which ran for four weeks with tremendous business. Fanny Davenport was a member of the stock company and to Mr. Fuller she owed much of her later success.

Mr. Fuller was the first man to play Joseph Jefferson at $1.50. He hired Masonic Temple-Hall, as it was then called. The engagement was for four nights and a matinee and the play was Rip Van Winkle. The comedian played to $5,200 in the five performances, something unprecedented in those days. Mr. Fuller gave up the Louisville Theatre in the Winter of 1873, after Barney Macauley had opened his new house. He gave to J. B. McElfatrick his first opportunity as a theatrical architect. The work was putting in a new gallery in Masonic Temple, Louisville. Since that time the architect has constructed over 200 theatres in the United States.

Mr. Fuller's inventive genius was turned toward devices for the stage. One of these was a scheme to produce the effects of the sky without the use of borders.

His writing covered a wide range of topics, though he preferred to speak chiefly of art and drama. He wrote well in seven languages, and part of his dramatic work has consisted in the translation for English production of many of the better French plays. He was considered among the best of dramatic critics and was a poet of no small merit. Among his early productions at the Louisville Theatre was The Frolics of Puck, which had a long run and enjoyed much popularity.

As an artist Mr. Fuller devoted himself largely to landscape painting, and he was often confounded with the figure painter and the contractor of the same name. He possessed a secret of water colors that died with him. Part of his art work was done in collaboration with his second wife, Mary E. Lawton, who was well known as an animal painter. A panel of dogs by Mr. Fuller has a prominent place in a private gallery in New York city.

Mr. Fuller was twice married—first to Mary Longfellow, sister-in-law of Henry W. Longfellow. His second wife was Mary E. Lawton, widow of the Louisville manager. There were no children by either marriage.

Very few men could name among their closest friends such famous people as could Mr. Fuller. For sixty-five years he and Joseph Jefferson were almost as intimate as brothers. John Matthews and Mr. Fuller were inseparable companions when their work brought them into the same city. Mary Anderson and Julia Marlowe both owe much to Mr. Fuller for the encouragement he gave them. He often said that he considered Julia Marlowe the greatest actress after Ellen Tree, whom he had seen in 1838. It was one of his ambitions to complete the work on journalism begun by W. F. G. Shanks and left unfinished at the author's death.

Up to a few months ago Mr. Fuller had held to a materialistic theory of life. The death of Joseph Jefferson, however, made him desire a more hopeful belief, and he died with a feeling that he would meet his friends again. During his illness he was carefully watched over by Mrs. Dixon, who had been his companion for four years and to whom he bequeathed his work.

MELVILLE B. RAYMOND BANKRUPT.

Melville B. Raymond filed a petition in bankruptcy July 12, showing liabilities of $194,545, and $200 assets. The principal creditors are W. H. Nankeville, $15,000; Warnock Uniform Company, $3,084; Arnold, Constable and Company, $6,200; Hearn and Hyman, $6,500; Frank Burt, Toledo, $6,000; New Amsterdam Bank, $60,000; Mutual Bank, $10,000; Greenwich Bank, $35,000; U. S. Lithograph Company, $36,000; Eaves Costume Company, $3,500; Elmer Chickering, Boston, $1,500; Nora Family, services, $750; Junie McCree, $500; Elinore Sisters, services and loans, $1,500. The petitioner is also the indorser of two notes for $300 and $400, made as an accommodation for Edwin C. White, discounted by the New Amsterdam Bank. Attached to the petition is a contract made with Richard F. Outcault, artist, and John Leffler giving Mr. Raymond the right to produce Buster Brown for the coming season upon the payment of a royalty of five per cent. of the gross receipts. The petitioner schedules the contract as an asset, but of no value, being the petition states, a personal privilege only.

PLANS OF MANAGERS.

Edna Aug's starring tour in A Four-Leaf Clover, a musical comedy by Martha Morton and A. Baldwin Sloan, will begin in October, and after a few weeks the production will be brought to a Broadway theatre. Maude Granger has been engaged for the supporting company by the Mittenthal Brothers, managers.

The Duke of Duluth will come to the Majestic Theatre next season.

Three theatres have lately been added to the Reis theatrical circuit, of which Pottsville, Pa., is a part. One of these is the new O'Hara house at Shenandoah, formerly Ferguson's Theatre, and the others are the opera houses at Pottstown and Royersford. There are now thirty-three theatres in this circuit.

Jules Murry will present Paul Gilmore as a star this season in the title-role of Captain Debonnaire, a play from William Farquar Payson's book.

Henry B. Harris, manager of the Hudson Theatre, is arranging a benefit for the Hebrew Infant Asylum of New York, to be given at the Arverne Pier Theatre on the evening of July 27. Among the entertainers will be Louis Mann, De Wolf Hopper, Nella Bergen, Guy Bates Post, Sarah Truax, and Wilfred Lucas.

Babes in the Wood, the newest British pantomime, which will be produced by the Shuberts about Christmas time, is to have a cast composed both of English and Americans. Fred Walton, a London comedian, has been engaged for the stellar role, while Lillian Graham may be "principal boy." The piece is said to be exceptionally funny, and will need very little tinkering with before it opens in New York.

De Wolf Hopper was so successful with Wang that the Morse-Goodwin opera will be kept on the road this year, though without Hopper.

James Drake, the popular theatre manager from Texas, is in New York arranging some first-class bookings for his circuit. Mr. Drake has houses in Pine Bluff, Ark., and Marshall, Pittsburg and Corsicana, Texas. All the larger attractions will be played, and under the able management of Mr. Drake they should be big successes, as he gives every attraction his personal attention. Being well known in the profession, managers of important productions do not hesitate to place a date in any house which Mr. Drake manages.

The Cook-Church Stock, supporting the young soubrette Ruby Erwood, will open the season at Fall River, Mass., Aug. 7.

Myron B. Rice has secured the Scarecrow and Tin Woodman for his Wizard of Oz company, that will make an extended tour of the smaller cities. These characters will be portrayed by George A. Stone and Fred J. Nice, respectively. Stone was formerly a member of the vaudeville team of Gaston and Stone. Last season he was a member of the Babes in Toyland company. Nice also has been in vaudeville as one of the Nice Family.

The Geezer of Geck, a new musical comedy which will be produced July 24 in Boston, will be a Winter attraction at the Casino Theatre in New York, opening there not later than Dec. 1. Dave Lewis will play the principal comedy role.

Joe Weber and Gus Rogers returned from Europe on the *Deutschland* with their wives. Mr. Weber says he has a number of new plays which he will produce next Winter. At the end of the season he intends to go on the road. He will then go to London, where he will manage his own productions. Mr. Rogers has been in Ireland getting ready for his new play for next season, The Rogers Brothers in Ireland.

Charles Frohman on leaving for Paris July 13 to make arrangements for William Gillette to play in the French capital before he returns to the United States from London said that he has made arrangements for next season in America, which, in view of the announcement of Ethel Barrymore's engagement to be married and the popularity of the Barrymore family, will be of especial interest. When Miss Barrymore appears in the star part of Mr. Barrie's Alice Sit by the Fire the entire acting Barrymore family will appear with her, and Mr. Barrie's one-act piece, Pantaloon, will precede the play itself. In this Lionel Barrymore will be starred in the character part of Pantaloon, now being played by Gerald du Maurier. Mr. Frohman will sail on Wednesday on the *Kronprinz Wilhelm*.

Walter N. Lawrence, manager of the Madison Square Theatre, has engaged Cyril Scott for next season. He will appear early in September in The Prince Chap, a play by Edward Peple, and later in a dramatisation of Harold MacGrath's "The Man on the Box," by Grace Livingston Furniss, and A Divorce Colony, by Ethel Watts Mumford.

The appeal by George Edwardes in The Cingalee case, in which Captain Fraser, the author of the piece, obtained a verdict of $15,000 damages for the appropriation of his ideas, will not be heard. The case has been compromised for $10,000.

ENGAGEMENTS.

Charlotte Severson, for Hearts of Gold.

Frank Mlnsey remains with Sis Hopkins for another season.

Clark Ross, to play the title part with the melodramatic success A Jolly American Tramp, which opens Aug. 5, to play the principal cities to the coast and back under the management of W. D. Newell.

Clara Thropp has signed with the Hanlons. The piece has been rewritten and a new part incorporated which Miss Thropp will originate.

Leo Merriman, as musical director for The School Girl company.

Archie Boyd, by Joseph Brooks for the role of Joe Hawkins in Home Folks, the part originated last season by Thomas S. Wise.

For Elysia: William Danforth, George Frothingham, John Nunnmire, Marguerite Clark, and Ada Deaves.

John R. Wright, a Baptist minister, of Columbus, Kan., has signed a contract with Gordon and Bennett to play the part of John the Baptist in the Biblical play The Holy City. Mr. Wright says that he has determined to abandon the pulpit for the stage because he thinks he can do more good by acting than by preaching the Gospel. He has had no previous experience as an actor.

Walter Adams, formerly business-manager with Quincy Adams Sawyer company, has signed in a like capacity with Aubrey Mittenthal's big show, Custer's Last Fight, for the coming season.

Leon Williams, last season manager of Alone in the World, has again signed with the Mittenthal Brothers and will manage The House of Mystery the coming season.

IN OTHER CITIES.

SAN FRANCISCO.

At the California July 24 Florence Roberts is in her last week but one in her great success, Zaza. The houses have been crowded at each performance. Miss Roberts made her first success here in this play and she has always been able to draw big houses at every presentation of it. Her gowns are the talk of the town and her costumes are said to have cost $5,000. The principal roles were taken by Mr. Mayall, Mr. Henderson, Louise Royce, and Mr. Veranes. The stage settings were very attractive. Next week Miss Roberts will give Tess of the D'Urbervilles, excepting Friday night, when the benefit for Hobart Bosworth will take place. Miss Roberts will give scenes from Marta, Zaza, Tess, and The Merchant of Venice. Mrs. Birmingham will sing, and Lewis Morrison will give an act from Faust. Mr. Bosworth is suffering from tuberculosis and is greatly in need of financial assistance. The benefit is sure to be a great success.

At the Columbia 3-10 T. Daniel Frawley is in his last week of Ranson's Folly. Next week Glickman's Yiddish Players will come for one week, giving five different plays. The business will be large, as it is a long time since we have had such a novelty.

At the Tivoli 3-10 Amorita was given to very large audiences. The pretty music in this tuneful opera pleased greatly. Rosemary Glosz, the prima donna, made a fine impression after her first night's performance. She has a pretty voice and sings well. Barron Berthald repeated his success in the new opera. All the favorites were in the cast. Next opera will be Rob Roy, with Kate Condon and Arthur Cunningham in the cast.

The Central 3-10 has a rattling good melodrama, Chattanooga. The big event of the play is the ferocious charge of mounted cavalry, which dashes across the stage and makes some very startling maneuvers. Miss Hopkins and Mr. Gamble have decidedly good roles and make the most of their opportunities. Mr. Schumer's acting as the villain could hardly be improved upon. Edna Elasmore was also good. Next week, In the Heart of the Klondike, and a special attraction is announced for 17, when John L. Sullivan will appear in Fast Life in New York.

Now that the engagement of most of the favorites at the Alcazar is drawing to a close, the house seems to be packed at every performance. John Craig and Mary Young (Mrs. Craig) leave after next week's performances, as do Harry Hilliard, the popular juvenile, and Miss Woodson, the charming ingenue. This week Up York State was given, and Mr. Craig and Mary Young both surprised the audiences by doing a song and dance turn, which fairly brought down the house. Miss Lawrence also had a good role and looked attractive. The others in the cast were good. The picnic on the Fourth of July was extremely entertaining. Next week, On Probation.

Weber's Music Hall has changed its name and is now known as the Bijou. Harry Golden is now appearing there in Ia India, and vaudeville numbers are being introduced. Bessie Tanqehill is one of the features of the performance. Mr. Baronda and Walter Shannons are still favorites.

The Grand Opera House opened on Sunday night 2-9 with new leading people for their stock co. Georgia Drew Mendum, late with Nat Goodwin, and George Parsons, for several seasons with Willie Collier, appeared in a very good drama, The Belle of Richmond, and both made very good impressions. Miss Mendum has much of the talent of the Drew family, her mother being a sister of John Drew. She was the life of the play and kept the audience laughing throughout the evening. George Parsons is a very good comedian, his quick wit being very entertaining. The balance of the co. was particularly good, those deserving special mention being Miss Albertson and Miss Brownell. Next week, A Turkish Texan.

The Majestic Theatre 3-10 is offering Secret Service, the thrilling play written and made famous by William Gillette. The Bishop Players were well cast in the play and Landers Stevens did good work as the hero. The scenic effects were very good and the play was given with much attention as to detail. Next week, Mr. and Mrs. Neill in Barbara Frietchie.

OSCAR SIDNEY FRANK.

MILWAUKEE.

Steps in the Dark, a play in four acts, by George Foster Platt, received its first production on any stage at the Davidson Theatre July 10. The drama was presented by the Brown-Baker Stock co. under the personal direction of the author, and the house was crowded with a most friendly and expectant audience. The story of the play is a mixture of romance and politics. The romance is simple, direct, and to a certain extent appealing. The political vein is not so distinctly defined. The plot chiefly concerns the Allerton family. William Allerton has certain political aspirations, which are carefully nursed and encouraged by a designing politician named Samuel Bradley. The latter promises to use his extensive influence on Allerton's behalf as a candidate for the United State Senate on condition that Allerton pledges his vote and support to a corrupt measure. Failing to intimidate Allerton, Bradley threatens to make public the past life of Mrs. Allerton, a woman who, through circumstances, was led into error before her marriage, but had atoned for the past by a life of purity and devotion to her husband and children. The unscrupulous lobbyist demands that the engagement between his nephew and Catherine Allerton be broken off, a condition that Mrs. Allerton agrees to in desperation, not wishing to spoil her husband's chances of realizing his great political ambition. Through a feminine accomplice of Bradley's, however, with whom Mrs. Allerton's son has become infatuated, some of Bradley's corrupt doings come to light, and the distracted mother makes use of certain evidence against him to bring him to terms, and finally defeats his plots and brings about a happy ending. The locale of Mr. Pratt's play is "a city in the Middle West," and three interior and one exterior scenes are shown. In the first and second acts there is deal of talk and sophistry, yet some sound sense in this talk; yet it is merely talk, and has no action to help it. The dramatic strength of the play lies in the third act, which is a clever piece of construction, beginning quietly, increasing in force and interest, and reaching a startling climax. The fourth act is a necessary and legitimate development of the counter plot and shows the final discomfiture of the villain and the triumph of right over wrong. Mr. Platt has dressed his play with bright, clever and snappy dialogue and graphic character sketches. He outlines the average politician of the day with some severity and some truth and deftly introduces a pretty love story and some delightful comedy. The Shubert-Baker Stock co. did full justice to the work, and the applause of the audience was hearty and frequent, the popular author being called upon for a speech after the third act. As William Allerton J. Francis Kirke played with firmness and dignity. Edith Evelyn Kirke played with firmness and dignity. Edith Evelyn as Mrs. William Allerton handled a difficult role with remarkable delicacy and skill, the part affording her an excellent opportunity for the display of her well-known emotional powers. Patty Allison made a sweet and lovable Catherine and played her strong scenes with sincerity. Albert Brown as the boyish, impulsive son was admirable. R. C. Chamberlin as the good natured uncle, Edward Allerton, treated the principal comedy role of the piece with his accustomed skill, and Kate Blanke as his pretty and unsophisticated wife was excellent. Mabel Gould, a handsome brunette, played charmingly as the daughter of Mrs. Edward Allerton. Lee Baker offered a fine portrayal of Samuel Bradley; he gave a splendid picture of a type of political "lobbyist" that is not uncommon in the West and showed a keen appreciation of the possibilities of the role. Harry Glauber had scant opportunity as young Arthur Bradley, but his work was exceedingly pleasing. Grace May Lamkin gave a comprehensive and clever rendition of the scheming accomplice, Teresa Dean. Rodney Ranous was satisfactory as Reginald Cameron. George Foster Platt appeared as Bobby Rich and commendable work was done by Elsie Kaufer, Anita Anderson, Alfred Bergen, Jane Hall and W. Hardcastle. The four stage settings were exceedingly handsome and tasteful and the stage management left nothing to be desired. Madame Du Barry 17-22.

An event much looked forward to for some weeks was the reopening of the Academy by the new Thalman co. 15. The co. presented Lord and Lady Algy before an audience that crowded the spacious theatre from pit to dome. Manager Edwin Thalheimer is to be congratulated on his choice of players. He has selected a well balanced and exceptionally strong co. and, judging from the opening performance, there is much in store for Academy patrons. Edgar Bauge opened as Lord Algy, and upon his entrance the applause and cheers prevented this popular favorite from speaking for several moments; his work was praiseworthy, and he was called upon for a speech after the second act. N. Sheldon Lewis as the Marquis of Quarnby showed himself an actor of unusual ability, playing every scene with fine intelligence and skill. De Witt Jennings as the old Duke was warmly received and gave one of the best portrayals in the cast. David Hartford was admirable as Crosby Jeffro and Joseph Graybill made a pleasing Annesley. A. H. Van Buren was a handsome, graceful, and masterly Standidge; he possess a musical, clear and vibrant voice and was immediate favorite. Joseph Dailey gave a richly humorous characterization of Tudway that stamps him an able comedian. Reginald Parry scored one of the hits of the performance as Sergeant, the valet, and Meredith Bowes did nice as Sergeant, the valet, and Meredith Bowes did well with Hawley Jeannett. Evelyn Vaughan will surely become very popular. As Lady Algy she lent in the character a semblance of dignity and a grace, the photo shows that raised the role above itself. The new leading woman possesses personal magnetism to an unusual degree and is beautiful in appearance and graceful in manner. Corinne Cantwell, engaged for ingenue parts, had no chance in the role of Ottiline to display her ability. Grace Ransworth played Mrs. Tudway charmingly and won the admiration of the onlookers by her beauty and her handsome gowns. Emily Wakeman was amusing as Mrs. Vokins, Lulu Wittig was pretty as Emily Cardew, and Josephine Jannecke made her professional debut most successfully as Lady Malinson. The performance was harmonious and satisfactory, and two beautiful settings by Charles Squires were used for the first time. The stage management of David Hartford showed that Manager Thanhouser has chosen wisely for that important post. The Henrietta 17-23.

Wonderland and Pabst Park have been doing poor business lately, the weather having shown no improvement. At time of writing the weather is very disagreeable and cold.

Chiaffarelli's Italian Band closed its engagement at Pabst Park 8 and left for a few weeks' tour. The band has been engaged by the management of Whitefish Bay Resort and will return Aug. 12 for three weeks.

Among the many favorites in Chiaffarelli's Italian Band none won more popularity than Cosimo Canelli and Natale Di Bianca, clarinet and flute soloists, respectively. Farewell receptions were tendered these accomplished artists by their friends on their departure.

CLAUDE L. N. NORRIE.

LOUISVILLE.

Notwithstanding almost steady downpour of rain business has continued good at the various open air resorts.

The attractions at Fontaine Ferry Park are of the usual kind and have drawing power. The talent employed in the Pavilion is up to the high standard set by the management of this place.

Morin and his military band of forty was an added attraction at Riverview July 9 and drew two immense crowds.

The engagement of Creatore at the Jockey Club Park proved a distinct success. Large audiences have been in attendance and the really magnificent programmes rendered highly enjoyed. No more thoroughly enthusiastic audience ever greeted the efforts of an artist than that of July 9 after the rendering of the sextette from Lucia, and the enthusiasm was almost equaled at the conclusion of the grand selection from Rigoletto.

Kate Ray, the young Louisville professional, who has been visiting friends here, has returned to New York.

The Igorrote Village at Fontaine Ferry Park is proving a very strong attraction, there being much interest in these semi-savages.

Manager James R. Camp, who is also City Treasurer of Louisville, has made his settlement with the city in a large sum and has received his quietus. The genial gentleman and his interesting family contemplate an extensive tour to the Pacific Coast, starting in the near future.

Elsie de Tourney and her husband, E. G. Heimbaugh, are spending the Summer at Bundschu Inn on the Ohio, in the vicinity of Louisville. Mr. Heimbaugh has opened an office in the Masonic Theatre Building and is arranging the booking of the de Tourney tour for the coming season from there.

The Avenue will open its 1905-6 season Aug. 6 with the melodrama, How Hearts Are Broken. Manager G. D. Shaw left early in the week for New York, and while he is away the entire booking for the season will be completed. During the Summer interval many changes have been made at the Avenue, including a new stage, much new scenery and a new drop curtain.

Louisville Lodge of Elks, over 200 strong, are attending the annual reunion of the order at Buffalo and are entertaining lavishly. Robert W. Brown, managing editor of the Louisville "Times," a politician of prominence and distinctly a man of parts, was honored by unanimous election as Grand Exalted Ruler of the order for the coming year. Mr. Brown has extensive acquaintance among theatrical professional people.

CHARLES D. CLARKE.

COLUMBUS.

Upon the invitation of Charles W. Harper, who was appointed manager of the High Street Theatre at the close of last season, your correspondent was accorded the privilege of being the very first newspaper man in this city to inspect the newly directed home of the ten-twenty-thirty attractions of Dickson and Talbot here.

The color scheme of the house is entirely red and gold, and the exquisite warmth of the different tones of rich red, with the high lights burnished with gilt, present an effect that is delightful. Even back of the footlights a master hand has been at play, all of the drops, wings and other effects having been repainted, while two new curtains, one of asbestos and the other an act drop, are decidedly beautiful and in excellent taste.

The house opens late this month and runs without a break until late in May. A very pretty new cover plate for the house programme has been designed, while the new uniforms for the attendants will doubtless attract a deal of favorable attention.

A deal was closed here last week whereby a large tract of land quite a distance north of the city was purchased by a party of men who, it is understood, will convert part of their holdings into a large park.

State Fair Week will sound the first guns for the Winter openings of the various theatres here. Al. G. Field opens the Southern, while a stock co. is to hold forth at the Empire, and, by the way, it is announced authoritatively that Charles Waldron, Louise Marcelli, and Frank Camp from last year's cast are to be retained, and that Priestly Morrison will direct the stage; also that Fred Neddermeyer will again have charge of the musical programmes.

W. W. Prosser, manager of Olentangy Park Theatre, has purchased the controlling interest in the "Connoisseur," a local weekly magazine devoted to the theatrical and social interests of the city, and by an application of tireless energy will make of it a valuable property.

Jessie Ziegler Brooks will with ten ladies, under the stage name of Arline Darlington and co., present a turn on the vaudeville stage this coming year. She is a native of this city. Miss Brooks' act will be known as The Drum Major Girls.

JOSEPH RUSSELL HAGUE.

DENVER.

July 4 was a record breaker at all theatres and business was immense all week. The Bellows co. very appropriately gave a fine presentation of Hearts Courageous at Elitch's Gardens. May Buckley was a dainty, charming Anne Tillotson. Bruce MacRae's portrayal of Louis Armand was excellent. Edward Mackay made a pronounced success as Patrick Henry, reading his lines in a forceful, intelligent way, that brought forth rounds of applause. Mr. Mackay is one of the best actors we have ever had in stock, and that is saying much. Olive L. Oliver played Rosella artistically. The other prominent parts were well enacted by Theodore Roberts, Henry Kolker, Francis Powers, Charles Dickson, Carey Livingston, Joseph Kaufman, Eleanor Carey, and Katharine Field. May Buckley concludes her engagement with the Bellows co. 15. Maude Fealy opens as leading woman with this co. 16.

The Allen Curtis Musical Comedy co. presented Fiddle-dum-dee at the Curtis Theatre 2-8. Charles Bierbauer and Max Burkhardt, Harrison Greene, and Frank E. Mitchell furnished much amusement in the leading parts. The bill for the closing week is A New York Girl, after which the co. goes West to fill a number of dates.

A. H. Pelton and F. C. Smutzer are extending their managerial interests considerably. Besides the Curtis Theatre here they own control theatres in Salt Lake City, Provo, Logan, Park City, Utah, and Lamanda, Wyo., and are negotiating for possession of theatres in half a dozen other Western cities. They will send two cos. on the road next season to fill open time at their various houses. Mr. Pelton is a manager of long experience and both he and Mr. Smutzer are shrewd business men, so it would seem probable that their new enterprises will be successful.

Pain's Last Days of Pompeii will be seen here 13-22.

MARY ALKIRE BELL.

MINNEAPOLIS.

The Rajah was given a finely staged production by the Peerless Stock co. at the Lyceum week 2, receiving fair patronage. Lawrence Grattan gave a dignified performance of the name part. Lewis S. Stone contributed an excellent character study in the role of Jack Dudley. Jane Hampton was a sweetly clever Alice Grey. She assumed the part Saturday evening and with a few hours' study went through the first performance without a slip. Richardson Cotton and Ernest Fisher were good as Lieutenants Blythe and Allen, respectively. Leslie Morosco and Lena Shaw contributed the comedy element capably. George Berry as Captain Wilbur, Charles Burnham as Bo'n Bill Bowlin, Leah La Pere as Mrs. Wilbur, Frank Priest as Abraham Lincoln, and Harry Plympton as O'Shay all contributed to a finished performance. A Temperance Town in rehearsal.

Eva Taylor, leading woman of the Peerless Stock co., was called to the probable death bed of her daughter, leaving 8 for New York. She was compelled to go through two performances of a farce-comedy after receiving the sad news. The sympathy of an appreciative public and of the co. is with her and a hope for the recovery of her child. She will not return to the co.

Mr. and Mrs. Leslie Morosco (Lelia Shaw) will close with the Peerless co. Aug. 5 and leave at once for New York to begin rehearsals with Arthur Aldrich's Shadows on the Hearth co. These clever people have been with the co. nearly a year and their loss will be felt by both public and co. We wish them success wherever they go.

Barnum and Bailey's Show gave two performances 7 to crowded tents. Some of the features were entirely new and startling. Gentry Brothers are billed for a week's engagement, starting 17.

CHARLES M. LANE.

LOS ANGELES.

The Burbank offered a very appropriate piece for the week beginning 2, under the title of The Red, White and Blue, and although it was of melodramatic style it was a creditable one and full enough of patriotism to hold interest. The whole co. caught on to the spirit of the play and each member won his share of applause. The Village Postmaster 9-15.

Thrilling and delightfully sensational was the verdict of the Grand's audiences for Only a Shop Girl, which held sway week 2-8. Anna Roberts made her reappearance with the Ulrich co. this week and will have some of the leading parts hereafter. Together with Miss Chandler, they are a duo of favorites. For Her Child's Sake is booked for the coming week.

The old standby, Lady of Lyons, was the attraction at Belasco's 3-10, and it was an attraction sure enough, for the entire co. gave their best efforts and the costumer spared no pains to have the costumes exactly as they should be, and, supported by the lavishness of the scenic artist, the piece may well be said to have been an artistic and dramatic success. Fortunes of the King will follow next week.

Harry Wyatt, manager of the Mason Opera House, is venturing to please the public of a nearby beach town. He will open his 900 capacity house at the popular resort of Ocean Park about Sept. 1, and will charge his Winter supporting friends a Summer rate of 75 cents down to hear what he promises to be excellent light opera and burlesque, or, in fact, whatever they may desire.

We have it from the Associated Press that Amelia Gardner, late leading lady of the Belasco forces, has joined her husband in London and will rest for the Summer. Her many admirers here wish her a well deserved rest and a most pleasant Summer.

DON W. CARLTON.

SALT LAKE CITY.

The Salt Lake Theatre has been as dark as an inside room in a World's Fair hotel. Manager Pyper is not hidden within, but is very much in evidence in boosting Pain's great fireworK spectacle, Last Days of Pompeii, which begins on Mormon Pioneer Day, July 24, and runs for a week.

At the Grand the Bittner Stock co. has been doing a rising business, presenting The Senator's Wife first part of week and An American Girl latter part. In the former play Lansing Rowan, the clever leading woman, made a decided hit both by her work and her elegant costuming. Theodore Lorch made a strong character of Matthew Culver, and Cecil Fay was charming as Kittie Ives. In the drama An American Girl, big Bill Bittner, who is the living counterpart of our jovial friend, Devere (peace to him!), kept the audience convulsed by his extravagant work as Major Botter, the hustling theatrical manager, who promises to build his leading lady a hotel in every town. Harry Fahrney was popular at all times. Fannie Hammond was excellent as Lady Derwent. The co. is well balanced and good throughout and business is continually growing.

At Utahna Theatre Victory Bateman has been drawing packed houses in Frenzied Finance entire week. Many of her old friends were present to welcome her.

Utahna Park, open air vaudeville, good bill and good business.

Bon Ton Theatre has had good houses entire week, presenting a very interesting vaudeville bill.

Lansing Rowan and Victory Bateman, the two leading ladies of stock cos. here, are both very popular.

E. JOHNSON.

ST. PAUL.

The Metropolitan Players opened the fourth week of the Summer season 9 in Christopher, Jr., and it is proving to be the best bill that the co. has presented. Each member seemed to take the character to heart and a finished production was the result. Fred L. Tilden comes to the front this week in the title role and makes a decided hit. Edwin Holt as Christopher Colt, Sr., and Frederic Julian as Major Hedway are both strong in their roles. William Lamp was very clever as Mr. Glibb and won hearty applause for his splendid acting. Dorothy Donnelly as Dora and Dorothy Tennant as Mrs. Glibb were appreciated. The bill for week of 16 is The Ironmaster.

Several changes have been made in the cast of the Metropolitan Players. Horace Lewis leaving and Frederic Julian taking his place, and now Edwin Holt and Dorothy Tennant leave for the East to commence rehearsals for next season. All three of these will be greatly missed, as they have all made a host of friends during their stay in this city.

Ben Greet's Woodland Players presented As You Like It and Midsummer Night's Dream 11 in open air on the grounds of the St. Paul Seminary before two large and appreciative audiences, giving a matinee and an evening performance. A stage was built a few feet from the ground and the beautiful shade trees afforded a natural amphitheatre for the audience. The productions were excellent.

Barnum and Bailey's Circus had two crowded tents 7 and satisfied every one. The show is a decided improvement over last season in every respect. Several novelties were introduced and greatly appreciated.

HARRY O. WILLIAMS.

PORTLAND, ORE.

The Conquest was July's first attraction at the Belasco Theatre. It has also the distinction of being the first local dramatic production by a resident of Portland attempted this year. It is a dramatization of a novel of the same name, written by Eva Emery Dye, Oregon's foremost historian, the play being written by Phillip Ragoway, a local dramatist of repute. The Belasco co. presented the play in fine style. The main story has to do with the discovery of Oregon and the Columbia River by Lewis and Clark. Its presentation was timely and instructive in view of the Lewis and Clark Exposition. The business was excellent, and the work of the co. was particularly good. The next attraction at the Belasco is A Fool and His Money.

Kolb and Dill, backed by a competent co., the best of whom are Ben Dillon, the Misses Mason and Clark, and Mr. Forrest, gave us The Beauty Shop at the Marquam Grand 2-8. Despite the hot weather the attraction drew big houses during the week, and the season, which was to have been extended for some weeks, is regretfully cut short by the coming of T. Daniel Frawley with Ranson's Folly 13-15.

The Empire gave us the old time thriller, Lost in London. The burden and heat of the day were carried by George Berrell as the much betrayed and much more forgiving husband. Next week, The Heir Apparent.

Hazel Kirke wept and won the hearts of large crowds that attended the Lyric 2-7. A Russian Spy follows.

JOHN F. LOGAN.

CLEVELAND.

King Dodo proved one of the most popular offerings of the Garden Theatre Opera co. at the Euclid Avenue Garden Theatre 10-15. Clarence Harvey as the grotesque King was seen at his best and won much applause. Maude K. Williams was happily cast as Frisia, Jack Henderson was good in the roles of the Court Historian and Prime Minister, and Harry Davies sang his numbers with fervor and received several encores. The effective work of the chorus was a feature of the production. The Mikado 17-22.

R. C. Herz made his appearance at the Colonial Theatre 10-15 with the Colonial Stock co., playing Charley's Aunt, and was greeted by large audiences. Mr. Herz has played this part so often it is unnecessary to say much about it, and he was given adequate support by the co. The Private Secretary 17-22 will end Mr. Herz's engagement, which has been enjoyed by his many Cleveland friends.

A new opera, entitled The Merry Kahn, by Max Faetkuhner and Will M. Cressy, will be given its first production on any stage at the Euclid Avenue Garden Theatre 24. Already several well-known out of town managers have signified their intention to be present to view this performance.

Will Mason, well known in theatrical circles, is now manager of the Coliseum Garden Theatre, which is running vaudeville for the balance of the season. The Shuberts are negotiating for a site to erect a new theatre in this city.

WILLIAM CRASTON.

KANSAS CITY.

Rain and threatening weather the first part of the week of 9-15 made business light at the parks, but with clear skies again it will doubtless resume its former proportions. Ellery's Band began its third and last week at Electric Park 9 and on account of the wet weather played in the German Village, which having a cover was a safe retreat from the showers. The band has scored a decided hit and Kansas Cityans will be loath to see them depart. The vaudeville in the German Village and other attractions drew their usual share of patronage.

At Fairmount Park 9-15 Professor Linzee's balloon ascension and parachute leap, although a time worn attraction, nevertheless attracted considerable attention. The vaudeville in the Summer theatre drew fair crowds.

High diving acts were the feature of the week at Forest Park 9-15. Charles Fitzgerald, the champion high diver, gave exhibitions twice daily that were truly wonderful in their daring. King and Queen, the high diving horses, were also retained for the week. Vaudeville at Hopkins' Theatre was well received.

Barnum and Bailey's Circus [illegible] performances July 20.

MONTREAL.

The preliminary season at the [illegible] with Eugenie Blair in The Sec[illegible] The play was beautifully staged [illegible] as a whole an exceedingly good [illegible] proved a strong and effective [illegible] Edna Brothers played an [illegible] and Edmund Elton handled the [illegible] Tanqueray in an acceptable [illegible] gave an even and consistent [illegible] Drummer. The other members [illegible] themselves creditably and the [illegible] was. Under the Elms is [illegible]

At the Royal the Lyceum [illegible] business in spite of the h[illegible] The play was staged and [illegible] the house. Prominent [illegible] brothers Al. and [illegible] was clever as the [illegible] very funny as [illegible] sympathetic Annie, and Mad[illegible] Smally. Mary Carden proved [illegible] excellent performance of the [illegible] Blanche Barr did capable [illegible] Silver Bud. Fire Patrol 17-22.

The hot weather has made good business for the parks, both Sohmer and Riverside gathering big audiences.

W. A. TREMAYNE.

PROVIDENCE.

The extreme heat July 10-15 had its effect on the attendance at the theatres and business was light. At the shore resorts there were good concerts, dancing and numerous outdoor entertainments, and these places had large crowds every evening.

Rupert of Hentzau was the bill at Keith's 10-15, well played by Gardner Crane, Helen MacGregor, and the Albee Stock co. The Wrong Mr. Wright 17-22.

At the Empire 10-15 the stock co. gave fine performances of Held by the Enemy. The piece was splendidly staged and hits were scored by Kathryn Purnell, Dave Walters, and Edwin Nannery in the leading roles. A Fight for Honor 17-22.

Stage-Director Percy Winter, of the Albee Stock co., had a vacation 10-15, rehearsals for The Wrong Mr. Wright being under the direction of Tom Wise, who starred in that comedy in London for six months at one theatre. Lenora Kirwin, a Providence girl, who for the past two seasons has been the ingenue of the Pawtucket Albee co., has been engaged for a special week's engagement with the Providence Albee co. to play in The Wrong Mr. Wright.

S. Kromberg, manager of Madame Calve, has been in Providence during the past week arranging for a concert next season under the auspices of the Providence Musical Association.

HOWARD C. RIPLEY.

DETROIT.

The first of the legitimate theatres to open after the Summer siesta is the Lafayette, which introduced for a brief season the Edwards-Davis Stock co., opening 9 with The Unmasking, by Edwards Davis. It received more patronage than it really merited, for the play contains little in its make-up to recommend it and, moreover, was poorly presented and acted, the chief offender in this respect being the author himself in the character of Donald Devries. Mr. Davis was reported to be indisposed, which may account for the very poor showing he made. Vali De Vernon, the handsome leading woman of the co., made a good impression as Celeste De Castilla. George C. Robinson displayed as much ability as his character gave opportunity for as Senor de Castilla. Engel Sumner was Helene Charbot, and Edith Foster Forrest, the dainty little ingenue of the co., was a winsome Linette. Others in the co. are Lee Willard and Alan Elmore. Fisher Polk is booking for 18-22.

A. FRANCIS.

SPRINGFIELD, MASS.

Poli's Own co. presented Confusion week July 10 in its usual painstaking way. Christian Hill, a newcomer, scored heavily. Fred Bond put on another of his curtain raisers, Twenty Minutes Under an Umbrella, the latter part of the week, with Al. Phillips and May Crawford in the cast. It was delightful and was well received. Dr. Bill next week.

The last week of the Diamond Stock co. at the Nelson was devoted to The New Governor, in which Carol Arden, Beulah Watson, and Ill Condit particularly shone.

There is doubt whether Corse Payton will occupy the Court Square through August, as he has for the past six years. It is given out that his wife, Etta Reed, is ill and is not expected to be able to appear until later in the season. In that case Lew Dockstader will have the honor of opening the house Aug. 11.

EDWIN DWIGHT.

BUFFALO.

The William Farnum co. at the Park concluded its engagement with the week 10 and offered Monte Cristo to very large houses. It is to be regretted that we are to lose so excellent a co. of players, and we look forward with pleasure to a return engagement at some future time. Vaudeville, which is to be transferred from the Garden, will reopen house 17.

Thomas O'Brien, of Shea's forces, who has been seriously ill for several weeks, is improving rapidly and will be able to attend to business in a few days.

Charles J. Diem has signed contracts for next season with David Harum co.

Gertrude Carter, last season with A Trip to Egypt co., is home for a few weeks and will be featured next season in a new musical comedy.

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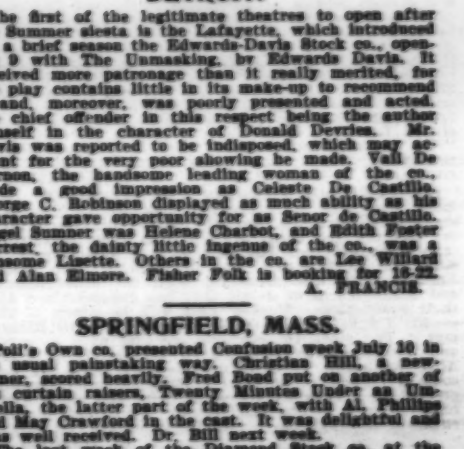

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CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. A. McCormick, mgr.): La Mascotte 10-15. The Isle of Champagne was the bill week of 3-8 and the success of both operas was very much increased by the large audience present; the latter play was particularly in favor, and the patrons seemed never to tire of the couplets of Edward Eagleton, Lottie Kendall was especially pleasing and her introduced songs and dances were heavily applauded; Miss Duvall and Carl Hayden were seen to advantage; Leo Ayle always succeeds in keeping the people amused by his clever work. The Belle of New York 10-15, which will be the first presentation of this play in years.

MONTGOMERY.—HACKETT SPRINGS CASINO (O. A. Neal, mgr.): Dickson's Humpty Dumpty 3-8; excellent performance; pleased good business; specialties very good; return 10-15.——ITEM: Sam and Arthur Hiesecher, managers of the Montgomery Theatre, left last night for New York for a month's stay.

SHEFFIELD.—RUSTIC THEATRE (J. B. McCleary, mgr.): Hollinsworth Twins in repertoire June 26-8 to good business; fairly well pleased.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): The Coltons, H. B. Campbell, Lester and Moore, Hy Greenway, Feldman and Ball, and the kinodrome 4-8 to excellent business. Next week, Three Keltons, the Two Fantas, Mal Roberts, Feldman and Ball, and the kinodrome.

CALIFORNIA.

OAKLAND.—YE LIBERTY PLAYHOUSE (H. W. Bishop, lessee): Bishop's Players in Barbara Frietchie 2-9; business satisfactory and performance good. James Neill, Robert Lawlor, and Edythe Chapman are very clever. The County Fair 10-16.——MACDONOUGH THEATRE (Hall and Barton, lessees): D. T. Frawley in Ranson's Folly 10.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): Bates Stock co. June 25-1. Plays: Lost in New York, Thelma, pleasing large houses.

CONNECTICUT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): A revival of The Lost Paradise 10-15 marked the ninth week of the Summer stock co., wherein Lawrence B. McGill did some exceedingly good work in the fat role of Reuben Warner, and Gertrude Shipman's Margaret Knowlton was quite equal to her former work. Walter Huston appeared in a congenial heavy role, and Maude Sheridan and William Mullin got opportunities for juvenile light comedy which had an excellent counterpart in the low comedy antics of Margarite Earle and Cameron Clemons as a pair of mill operative lovers. Harry Langdon's Andrew Knowlton, while not entirely congenial, was well played. Ernest Howard, Minnie Hoffman, and James Gordon made the most of their brief appearances. My Partner is underlined for 17-22.——ITEMS: Always-busy Abe Stevens, Poli's stage manager, is attending to usual duties despite several broken ribs resulting from a slip on the stage doorstep a few days ago.—Immense crowds attended the "100 different attractions" at Steeplechase Park this week, where continuous bracing banished hot city homes from the mind. W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (F. H. Reed, mgr.): W. F. Stevenson, bus.-mgr.): Notwithstanding the extreme heat, the Hunter-Bradford Players received the usual ovation from their extremely large clientele that has had such a steady growth since the stock season was inaugurated. Too Much Johnson 10-15 was presented with the usual nicety and completeness of detail that has characterized all their productions. Masked Ball will be given 17-22.——POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, mgr.): The stock co. continues meeting with success, and Virginius was well played and received 10-15. Alice Eckhardt, formerly of this city, who has become a harpist of national prominence, was warmly greeted as a between act attraction. Her solos were rendered with feeling and delicate touch that elicited enthusiastic applause. Camille is booked for 17-22.
A. DUMONT.

GEORGIA.

ATLANTA.—PONCE DE LEON SPRINGS CASINO (H. L. De Give, mgr.): The Typewriter Girl 10-15; good performances; good houses. A Summer Show Room, the vaudeville novelty, and the Mystic Crucible 17-22.

MACON.—CRUMP'S PARK CASINO (Maurice Bonn, mgr.): The Musical Bennetts 3-8 pleased good houses. Harry Carlon's co. 10 opened for a week's engagement, presenting A Day Old Time to small house.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Karl Riedelsburger's Violin Lecture Recital, The Dance of Many Nations, 5; fair house.——RIVERSIDE PARK (M. Christensen, mgr.): Elur's Travesty co. in An Awful Night; good business; satisfactory; 5,000 people on grounds 4.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Barney Bernard in The Financier 5; good co.; fair business. Innes' Band 7; excellent; fair business.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, mgrs.): Charles Takacs, res. mgr.): Dark until 26. Season closed with Ruth Burnett Stock co. in In the Rockies 9; good co.; good house. Billy Kersands' Minstrels 25, matinee and evening. Uncle Josh Perkins 30.——ITEMS: The Schwartz is now being remodeled for the opening season. The lobby and foyer are to receive special attention.—The Ruth Burnett Stock co. opened here.—Lefevre and Tomah passed through Waukegan 7 and 8. Will appear for two weeks at Pabst Garden in Milwaukee and then star in Two Merry Tramps, using their feature act as comedy cyclists.

CHAMPAIGN.—WEST END PARK (Matt Kussell, mgr.): Kingsley Russell co. June 26-8. Plays: Derby Winner, East Lynne, Puddin-head Dudley, My Uncle from Japan, La Belle Marie, Too Rich to Marry, The Cashier, Chick, A Prince of Liars, A True Kentuckian; pleased good business nightly.——ITEM: Fred W. Bonny, of Barnum and Bailey's Circus, spent week of 3-8 in visiting family and friends in this city.

PEORIA.—AL FRESCO PARK (Vernon C. Seaver, mgr.): Week of 9 Zamora Family and Ray Blondin special free attractions. The new air ships are now working; good attendance notwithstanding very rainy weather.——JACOBS' (A. F. Jacobs, prop.): Business good.——ITEM: Two vaudeville houses—Main Street and Wenst—are now being remodeled for opening of season.

SOUTH CHICAGO.—UNIQUE THEATRE (Cherfold and Lowenstein, mgrs.): Vaudeville week 10: Melville and Castle, Ted Young, Alfred Austin, Adams and White, and Kitty De Lorme and Lee Regas, formerly of Calumet Stock co.; good bill; houses capacity every performance.

INDIAN TERRITORY.

SOUTH M'ALESTER.—SANS SOUCI PARK THEATRE (A. Bert Estes, mgr.): Carter's Comedians 3-9 in A True American, Quaker Tragedy, Paradise Regained, Under the Harbor Lights, and A Mountain Waif; return date 13-17. Belcher's Comedians 18-30.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Dark 3-8.——ITEMS: Jack Bessey Stock co. closed for the season at the Grand 1. This is another of Manager Jersey's enterprises which has had a very prosperous season. The Ottumwa Chautauqua Association will be laser this year, it is said, on account of the unfavorable weather that prevailed during the entire session. Franklin Park gives up its carnival attraction 9.
AUSTIN J. MUMMERT.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): Dark. John F. Stowe's Uncle Tom's Cabin co. (under canvas) 18.
FRANK R. FORTER.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): Dark.——RIVERSIDE PARK PAVILJON: The Howard-Dorset co. continue to draw big business; excellent popular price show; specialties good.——ITEM: The exact date for the opening of the New Grand season has not been announced, but it will likely be early in August, with May Irwin in Mrs. Black Is Back.

DES MOINES.—INGERSOLL PARK (Fred Buchanan, mgr.): Most entertaining bill so far this season at Park week 9-15. All acts the best to be obtained on vaudeville stage. Following the topliners: The Four Colbys, Messenger Boy Trio, Flood Brothers and co., Emerson and Omega, Al. Carleton, and the kinodrome.

KANSAS.

LEAVENWORTH. — CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): The season of 1905-06 opens at this house Aug. 18.——ITEM: An agreement has been made whereby Manager Cunningham has secured control of the new theatre to be erected in Kansas City, Kan., by L. D. Stockton, of Canton, O. This gives him control of three houses, which will guarantee an excellent line of attractions for the coming season. Manager Cunningham is to be congratulated on securing such excellent territory, and his Kansas City house will no doubt give excellent results.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Dark.——STAR VAUDEVILLE THEATRE (Jesse M. Glick, mgr.): Dark.——AIR DOME THEATRE (Harry Siefried, mgr.): Playing to excellent houses both afternoon and night.——VINEWOOD PARK THEATRE: The attractions at the park seem to have won the appreciation of many in search of Summer evening recreation; Olson Brothers, banjoists, received and merited unstinted praise. Innes' Band 16-23.
DAVID J. AUGUST.

FORT SCOTT.—LAKE PARK THEATRE (Hafer and Love, mgrs.): This resort has proven a popular place; everything is first class, and the performance is worthy of the big business; the bill is made up of first-class acts, of which the sharpshooters, Coleman and Mexis, are the headliners.

COLUMBUS.—McGHIE'S THEATRE (W. R. McGhie, mgr.): Raymond Vaudeville co. 7, 8; fair performances to poor houses.——ITEM: The seven new dressing-rooms are being completed and the interior decorators will begin about 17.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Empire Stock co. 3-9 in Under Two Flags, The Fireman's Ward, A Terrible Time, Uncle Joshlin in Connecticut; fair crowds; poor performances. Empire Stock co. 10-16.——ITEM: Plans have been accepted for a new theatre to be known as the Imperial. Work will begin early in August, as the building has been leased from Nov. 1 by the Interstate Amusement Co.

MAINE.

PORTLAND.—CAPE COTTAGE THEATRE (E. V. Phelan, mgr.): A fine production of The Climbers week 10; capacity. Alice Treat Hunt's Blanche Sterling being especially meritorious. A Bachelor's Honeymoon week 17.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Prince Otto 10-15 was a fine bill and drew big houses. An Enemy to the King is the bill for 17-22.——RIVERTON PARK RUSTIC THEATRE (E. A. Newman, mgr.): The Gibson Girl 10-15 is proving one of the best Summer attractions ever seen in this city.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): George N. Heald, of the Empire Theatre, Lewiston, is here retouching and painting the scenery of the above house.——MERRY MEETING PARK, BRUNSWICK: A fine bill was presented week of 10-15 by Gorman's Imperials and the result was large and well pleased audiences. The entertainers were Rae and Broeche, Mitchell and Cain, Potter and Hartwell, Clarke and Fiorette, and Newell and Steele.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): The Lawrence Brooke Stock co. 3-8; good co.; fair business. Joshua Simpkins 10; good co.; excellent business. The Great Pauline (return) 11-15; fine business.——ITEM: Eugene Ordway, a member of the Castle Square Stock co. of Boston, is a guest of Blanca West at her cottage on Holland Avenue. His fine pen and ink sketches are enjoyed by many visitors to this place.

BANGOR.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): Eloise Ellison 18. Quincy Adams Sawyer 22.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Quincy Adams Sawyer 20.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mann, res. mgr.): For reasons best known to the management the Huntley Stock co. closed its season 5 and the co. disbanded: Ralph R. Cummings and Ethel Elder joined the Burlington Stock co. 8. Sag Tor Aug. 1.——BIJOU (D. E. Burlington, mgr.): Burlington Stock co. presented The Octoroon 10-15 and, as usual, gave a good performance that pleased the patrons. J. Frank Burke as Salem Scudder appeared in a character somewhat different from the usual one, but the change was highly satisfactory. Ye W. H. Barrell as the Indian Wahnotee fell a large part of the honors, with a perfect make-up and his strong acting. Nat Leffingwell as Pete was, as usual, excellent. Raymond L. Read made the most of Gen. Peyton and played the part with much credit. Everett Aldrich as Captain Butts, Jere Sanford as Colonel Pointdexter, and M. F. Ryan as Mr. Sunnyside were well cast. Ralph R. Cummings, late leading man of the Huntley Stock co., made his first appearance with the co. 10 in the part of Jacob McCluskey and made a good impression. The bowie knife duel between McCluskey and Wahnotee was well done. Gertrude Dion Magill as Zoe won instant favor by the excellence of her acting, her conception of the part being very good. Florence Mack as Mrs. Peyton was very good. She played conscientiously and deeply interested the audience by her excellent work. Ann Singleton as Dora Sunnyside gave a delightful impersonation that won her many friends. Elizabeth Bruce as Paul was very good. Miss Bruce will end her engagement with the co. 15. Stage effects were, as usual, good, act 1 being very good; on account of the extreme heat the attendance was fair. Slaves of Russia 17-22.——ITEMS: Five hundred souvenir photos of Gertrude Dion Magill were given away at the matinee 10.—A reception will be given J. Frank Burke after the matinee 13.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Whalom Opera co. in The French Maid 10-15 opened to large and enthusiastic audiences; Lois Garroan is charming in the title-role, and Samuel Breist as the lieutenant sings and acts well; Tom Callahan and Sylvia Cornish do clever work; the comedy honors are carried off by Harry King and Jack Leslie as the twins, while Winifred Florence amuses everybody by her rendition of "Tommy," modeled after the "Hanuay" song in The Wizard of Oz. Lady Slavey 17-22.

WORCESTER.—THEATRE (James F. Bock, res. mgr.): The Hunter-Bradford Stock co. gave an excellent performance of The Wife 10-15 to large audiences. Why Smith Left Home 17-22.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. pleased large audiences with The Young Mrs. Winthrop 10-15. All on Account of Eliza 17-22.

NORTH ADAMS.—VALLEY PARK THEATRE (William P. Meade, mgr.): Muldoon's Picnic at this resort week ending 15 attracted large crowds; specialties presented fair.——ITEM: Manager Sullivan, of the Empire, expects to open the season the latter part of August with a minstrel show.

REVERE.—ITEM: Lynn Cadet Band, R. L. Stafford, and $1,000 free display of fireworks by National Fireworks Co. each night. The new management is making a special electrical display of nearly 20,000 lights; attendance 4 was 18,000.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Fulton, mgr.): Jake Simon in Just Before Dawn 4; excellent satisfaction; large house. Factory Girl 7; large house; excellent satisfaction; Mr. Simon was presented with a beautiful bouquet by the B. P. O. E. Rodney Stock co. 10-22.——ITEM: Mr. and Mrs. Jake Simon entertained members of co. 7 at a Dutch lunch.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): House dark 3-10. Dumont Davidson Stock co. 10-15 failed to appear. Taming of the Shrew 22. Bennett-Moulton co. 31-39 cancelled.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Dark week 3-8. Sig. Blitz and Madame Fay 10-15 opened to good house.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. 3; fair house well pleased. Irving French co. 6-8; small houses fairly pleased. Plays: A Runaway Wife and O'Moore's Courtship.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Dark. The house is being renovated and will be in first-class shape the coming season.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Mear, mgr.): Columbus Athletic Association, under Director E. E. Spencer, 3, to large audience; pleased; performance will be repeated.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): Rentfrow's Jolly Pathfinders 3-15; co. good; business fair. Innes' Band 20-22.

MISSOURI.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): ITEMS: The proposed new theatre which the Mason lodge was going to build has fallen through on account of financial reasons. The site has been sold to persons who are figuring on a new house, but if built will not be ready to open before Jan., 1906.—Ella Miller, wife of John M. Miller, a popular repertoire manager in the Middle West, is here at the bedside of her father, who is very ill.—C. A. Faris, contracting agent for the Great Floto Shows, was here 9 arranging for the appearance of the show 20.—The Carl Hagenbeck Show at Carthage, Mo., 7, was exceptionally good and was attended by about 7,000 people. A very heavy rain and wind storm came up during the performance and a panic was averted by the quick action of the ushers.

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MONTANA.

MISSOULA.—UNION OPERA HOUSE (W. Harnois, mgr.): The Sharpley Theatre co. in repertoire 5-7-8; fine co.; good houses. Barney Bernard in The Financier 6 delighted fair house. Innes' Band gave delightful concert 8. House dark 10-15.

BUTTE.—THE BROADWAY (James K. Heslet, mgr.): The Financier 5, 9 drew fair houses. Innes' Band 11.——GRAND OPERA HOUSE (Dick P. Sutton, mgr.): Lulu Sutton and Frank Lyndon in The Princess of Patches at popular prices.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Fulton Brothers Stock co. indefinite Summer engagement. Plays: The Galley Slave, The Belle of Richmond, Woman Against Woman, The Young Wife. Well balanced co.; draws extraordinarily large audiences eight times a week.

NEW JERSEY.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Dark. Reopens for season Aug. 14. Manager Taylor announces the breaking of ground for the new theatre in South Camden next week. The outlook is bright for a good, successful season.——WOODLYNNE PARK (H. D. La Cato, mgr.): Business good and increasing weekly.

NEW YORK.

ELMIRA.—BORICK'S THEATRE (Herbert Salinger, mgr.): The Manhattan Opera co. in The Mocking Bird 10-15 proved the hit of the opera season and the large theatre was too small to accommodate those who wished to hear it. The tuneful opera was splendidly put on and brought forward the full strength of the co. Nettie Vesta made a captivating Yvette Millet and her sweet soprano voice never sounded better. Herbert Salinger as Bob Finchley and George B. Field as Jean Le Farge were seen at their best, and their clean, clever work helped tremendously. Henry Taylor scored his usual hit as Eugene De Lorme, and Charles L. Gill was a decided success as General Aubrey. One of the surprises of the production was the artistic work done by Jack Castellanos as Maxime Granpre. Alice Gaillard made an enjoyable Marquise, and Odette looked and sang well as Manon. Guy Truly, Oscar Sydney, Emma King, Lillian Whiton, Mabel Douglas, Lillian West, and Lillian Carley in minor roles rounded out a strong cast. The Little Duke 17-22.——ITEMS: Manager W. Charles Smith, of the Lyceum Theatre, was elected without opposition national director of the Associated Bill Posters of the United States and Canada at Montreal 12.—Solomon Cohn, of this city, a well-known member of the Sawtelle and Welsh Brothers Circus, was killed by the collapse of a tent at Warwick, N. Y., 6. The body was brought here for interment.—The Mitchells, of this city, have retired from Bauman's Circus.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Trilby, with the stock co. as presenters, attracted fine audiences week 10-15. Jessie Bonstelle made much of the leading role and deserves high praise for her conception of the character. Frederick Lewis as Little Billee evidenced care in his work. A. H. Stuart's Svengali was an excellent assumption, and the balance of the co. are to be commended for their attention to details. Madame Sans Gene week 17-22.——LYCEUM THEATRE (M. R. Wolff, mgr.): The stock co. appeared in Pink Dominos week 10-15 to fairly good business, and the several members rendered efficient support to Miss Milliken and Messrs. Blackemore and Russell. This closes the engagement of the co. for the season.——COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Lovers' Lane was excellently interpreted by the stock co. week 10-15 and the attendance was highly pleased. Louise Vail, who joined the co. 8; Maribel Seymour, Florence Busby, Bertram Lytell, Arthur Rutledge, Frank Base, and Charles Carver were all that could be desired in the characters they assumed. The Three Musketeers week 17-22.——ITEM: Max Hurtig, of the National, left for Mt. Clemens, Mich., 8 for a much needed rest. Harry Hurtig, of Syracuse, assumes control of the house during his absence.
J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Bennett-Moulton Stock co. will spend the week of 31 rehearsing in this city and will open the house for the season Monday, Aug. 7. For a number of years past Lew Dockstader has had the privilege of starting the local season, but this year his other engagements prevent his doing so.——MOHAWK THEATRE (Weber and Rush, mgrs.): Mortimer Snow's co. continues to do well, and in order to give their patrons more than their money's worth vaudeville has been introduced between the acts.——ITEMS: Manager Benedict, of the Van Curler, is spending his vacation at his cottage on Cayuga Lake. Among others he has been entertaining his treasurer, Charles G. McDonald.—Door-Keeper Ben Helms is "keeping open house" at his cottage, Ballston Lake.
GEORGE C. MOON.

ALBANY.—PROCTOR'S THEATRE (Howard Graham, res. mgr.): Week 10-15 house stock co. in The Wife; co. well cast and gave a splendid performance, drawing large audiences, considering the hot weather. For Fair Virginia 17-22.——ELECTRIC PARK (J. M. Wilson, mgr.): Week 10-15 was largely patronized. An excellent vaudeville bill was given, including Mr. and Mrs. Harry Thorne and co., Mlle. Lattia, George Austin, James and Bessie Farley, and Three De Faye Sisters.——DREAMLAND PARK (Robert F. Walters, mgr.): Week 10-15 the Vadmans, Gillette Sisters, Robinson and Grant, and Harry Burgoyne appeared. Business is increasing at this resort.——LAGOON ISLAND (John F. Weber, mgr.): With its many elite shows entertains crowds.
GEORGE W. HERRICK.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The Faye 24-29 will be the opening attraction.——CONVENTION HALL (J. D. McNulty, mgr.): Saratoga Hospital Entertainment Aug. 5. Ben Harris 8.——KAYDEROSS PARK (R. S. Cowles, mgr.): J. W. Gorman's Olympia Vaudeville co. opened week of 10-15 to fair business; the co. consists of Spaulding Brothers, George and May Woodward, Four American Trumpeters, Finlay and Burk, Otto Brothers, J. R. Aherne, and C. H. Smith, and gave an excellent performance.

UTICA.—MAJESTIC THEATRE (R. D. Eldridge, res. mgr.): Kahn Stock co. forced to close engagement here 8 owing to poor business. The house will remain dark until 27, when Lew Dockstader's Minstrels will be the attraction, followed by The Queen of the White Slaves.——ITEM: Resident Manager Eldridge will take a few days' rest in the Adirondacks. Treasurer Anderson is at Lake Bonaparte for a month's stay.

TROY.—The Mortimer Snow Stock co. at the Lyceum Theatre closed 5 and will open Aug. 28 with an entire new co. The old co. presented Our Boys at the Griswold 11 as a benefit and the house was filled to capacity.——ITEM: William Norton, of F. F. Proctor's forces, is spending his vacation at his home here.

BINGHAMTON.—ROSE PARK (J. P. Clark, mgr.): William Josh Daly's Minstrels 10-15 drew crowded houses.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Dockstader's Minstrels 22.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Orpheum Vaudeville co. 5 furnished interesting specialties to a fair house. Pollard Juvenile Opera co. 6-9; performances were very good and were worthy of the good patronage they received. Donna Troy Stock co. 13-15. Orpheum Vaudeville co. 11, 12, and matinee.

GRAFTON.—GRAND OPERA HOUSE (H. L. Houssamen, mgr.): Irving French co. in A Runaway Wife, O'Moore's Courtship, and An Irishman's Troubles; good, to light business.

OHIO.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Mr. and Mrs. Edgar Temple, formerly of the Castle Square and Boston Lyric; Jack Rafael, of Tivoli fame, and Florence Ackley, of The Show Girl, 7 delighted large audiences with scenes from The Miracle, the tower scene from Il Trovatore, and the entire opera of Cavalleria Rusticana. The performance was pleasing and all made hits, especially Miss Ackley, who is a local girl. William Glover was accompanist. The members of the cast were guests of Mr. and Mrs. W. D. Ackley.——ITEMS: Lynn B. Dana, one of the house managers, has been appointed assistant musical director at Chautauqua.—Mr. Ghilland, cornet soloist with Sousa's Band, is spending his vacation here.—Local season will open Sept. 4 with Murray and Mackey co.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Week of 3 being the Centennial celebration of the founding of Urbana, Manager Clifford kept open house and secured a strong vaudeville bill, but the business did not reach expectations. Chinese Johnnie Williams, wife and trained dog gave great times in magic; George Rumsey in ventriloquism; Latimore and Leigh in their box mystery; Earnest and Burt, sidewalk conversationalists; Eddie Clifford in songs, and Mrs. Blanchford in solos.——ITEM: Vera Cameron, of the Joe Webber stock, spent last week here among relatives.

NILES.—AVON PARK (Joseph Wess, mgr.): The Rice Family, Pete Baker, Josephine Gassman, Sophie Burnham, and Jack McDonald June 26-1; good bill; people well pleased. Brazil and Brazil, Lilling Ashley, Silvers and Emerie, James H. Manning and Master Drew, J. M. Norcross, and Blake and La Mar's Big Three Minstrels 2-8; good attractions; pleased. Dunedin and Russell, Allen Deane and co., John and Bertha Rich, Foster and his educated dog, and John

WHERE IS FIDO? THE BEST FOR "BIZ." ALWAYS WELCOME

48—WEEKS LAST SEASON—48

THE WAYWARD SON

A Comedy-Drama in 4 Acts and 6 Scenes

By NEIL TWOMEY

Reopens middle of August, direction of J. HARWOOD SPRINGER, Grand Opera House, New York.

Another by the same author: "WHEN THE HARVEST DAYS ARE OVER"

Geiger 9-15; good performances. Four Rianos, Bertha Ness Russell, Sherman and Fuller, Sawtelle and Sears, and Hoyt and Dody 16-22.

MANSFIELD.—CASINO PARK THEATRE (R. R. Endly, mgr.): The Cutter Stock co. opened their last week of the engagement 10 with A Wife's Sacrifice to big business. Barlow's Minstrels week 17.——ITEM: Lloyd Balliett and Charles Collins, of this city, have joined Barlow's Minstrels for the Summer season.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (C. W. Slater, mgr.): Columbia Opera co. in Dorothy 2-5 to fine business.——ITEM: On account of Casino not being able to get license the garden closed 6 indefinitely.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, mgr.): Dark.——PARK THEATRE (R. S. Crane, mgr.): Vaudeville holds the boards this week, with Miles and Raymond, Corbley and Burke, Young, Al. H. Burton, and Master George Leh, and draws good crowds.——ITEM: Edna May and her sister, Jane May, have joined their mother and sister, Mrs. Edgar Petie and Margaret Petie, of Syracuse, N. Y., who are visiting Mrs. Petie's sister, Mrs. Frank K. Ray, at the Altamont. The party will remain in Altoona a few days and then will leave for the East.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Hoellmann, mgr.): Week of 10 Harry and Anna Ladell, Alice Lewis, Mr. and Mrs. Larry Shaw, and Maddox and Melvin pleased fair houses.——ITEMS: The Tamaqua Dramatic Society rendered The Old Dairy Homestead 7, 8 at Tamaqua for a benefit to big houses.—A Summer theatre has been opened at Woodland Park, near Ashland, and is drawing large crowds.

JOHNSTOWN.—LUNA PARK THEATRE (Henry Clark, mgr.): This cosy place of amusement opened week of 10-15 with Bryant and Saville's Minstrels to an excellent Monday night house; performance very satisfactory; specialties scored.——ITEM: Business at this theatre has shown considerable increase since the opening of the season, and theatre parties visit Luna Park to see a good vaudeville bill.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. 6-8 in Captain Swift and Camille 10-12 to good business and enthusiastic audiences; nicely staged. Under the Russian Flag 13-15.

NEW CASTLE.—CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgrs.): Vaudeville 10-15. Bill: Paul Frederick, Mitchell and Marron, Lawton and daughter, Harry Ntell, Lutton and Banks, and moving pictures.

TEXAS.

FORT WORTH.—HANDLEY, LAKE ERIE AMUSEMENT CO. (H. B. Burton, mgr.): Albert Taylor Stock co. appeared at this Summer resort 2-8, presenting Peaceful Valley, A Gilded Fool, The Private Secretary, A Man from Mexico, The Lady of Lyons, In Missouri, Lost in Boston, and The Cowboy and the Lady. The attendance was large all week and performances pleasing.——ITEM: Manager Harry B. Burton, of the Lake Erie Amusement Co., a Summer resort controlled by the Northern Texas Traction Co., has inaugurated a new departure and put in cheap theatricals. His first week with the Albert Taylor co. was a big success and he proposes to have an entire change of bill each week.

SAN ANTONIO.—ELECTRIC PARK SUMMER THEATRE (Sidney H. Weis, mgr.): Harris-Parkinson co. 3-9, Plays: Monte Cristo, Man to Man, The Opium Field; fair business.

VERMONT.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): May Hillman co. 3-8; satisfactory co.; good business. Plays: The Little Duchess, Fanchon the Cricket, A Child of the Slums, The Showman's Daughter, Hearts of the South, Tom Sawyer, Little Lord Fauntleroy. Lorne Elwyn co. 17-22.

RUTLAND.—PARK SUMMER THEATRE (Felix Bird, mgr.): The Lorne Elwyn co. week 12. Plays: Why Women Hate, Hand of Man, For Home and Honor, Crimson Stain, Little Minister, Red Riding Hood. Lyceum Comedy co. 19

BELLOWS FALLS.—BARBER PARK, RUSTIC THEATRE (T. F. Kinisry, mgr.): Week of 9 May Hillman co. to the best business of the season. The co. is also the best seen here and will remain for another week.

VIRGINIA.

RICHMOND.—CASINO (Jake Wells, mgr.; Charles L. McKee, bus.-mgr.): Vaudeville 10-15; fair performances; good houses.

WASHINGTON.

EVERETT.—THEATRE (Edw. C. Mony, mgr.): Mrs. Fiske and the Manhattan co. in Leah Kleschna 3; acting of star and support perfect; stage settings artistic and realistic; pleased big house.——CENTRAL THEATRE (Harry B. Willis, mgr.): Vaudeville 3-8.——ITEM: The ladies of Everett decorated the theatre with thousands of beautiful roses in honor of Mrs. Fiske and a card of thanks from Mrs. Fiske appeared in our daily papers the following day.

NORTH YAKIMA.—THEATRE (Fred A. Schaefer, mgr.): Barney Bernard in The Financier June 27; fine performance; good business. Innes' Band 5; pleased audience; very good business. Kolb and Dill 27.

WEST VIRGINIA.

WHEELING.—CONEY ISLAND PARK (C. D. Lyn, bkg. mgr.): Vaudeville 9-15: The Harmans, Fayble, Forbes and Forbes, Mr. and Mrs. Jack, Bonnie Radcliffe. The park did a great business last week. Coming: Dills and Templeton, Black and Leslie, Isabella Manning, and Waddell and Waddell.

GRAFTON. — BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): The Adair, Gregg and Adair co. week 3 in His Sister's Sin and Hearts and Flowers to good business; co. excellent.——ITEM: The co. closes its Summer season 17.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Dark.——BIJOU FAMILY THEATRE (F. J. O'Brien, mgr.): House closed after a successful season in vaudeville 9; Jimmie Kelso, Forrester Sisters, James R. Carroll, Dora Walker, McNiale and Whitehead, King and Williams, May Odell, Howard Morris, the Rush Family, et al.

NEENAH.—THEATRE (William C. Wing, mgr.): Vaudeville 7, 8 to good houses; pleased.——ITEM: Manager Wing has arranged to have vaudeville performances every two weeks throughout the Summer. The next performance 19, 20.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Clara De Voss co. continues to draw good houses. The engagement will not terminate until the middle of August.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Georgia Troubadours 4, 5 pleased fair houses. Hooligan's Troubles 19.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Old Arkansaw 4 to big business.

CANADA.

SYDNEY, N. S.—LYCEUM (Macadam and Cruise, mgrs.): Tom Waters in Neighborly Neighbors 8-10 delighted fair audiences. Patten and Perry in Jerry from Kerry 5-7 to packed houses; good performance. Peck's Bad Boy 13. Georgia Minstrels 15-17. When Women Love 21, 22. The Missouri Girl 26, 29.——ITEMS: The Sydney Summer Carnival and Old Home Week takes place 31-Aug. 5. The attraction in the Lyceum for that week is Crocker's Indoor Circus.—Manager Macadam has returned from a tour of the principal American cities with an extended list of future bookings.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Ben Greet co. 3-8 in As You Like It, Midsummer Night's Dream, Twelfth Night, and Much Ado About Nothing. Owing to warm weather last three productions put on in open air at Maple Grove. Excellent and enjoyable. Pollard's Lilliputian Opera co. 10—indefinite.——AUDITORIUM THEATRE (Clarence Spence, mgr.): Donna Troy co. 3-8 in Saphe and 'Way Out West. Mrs. Fiske 10. Andrews Opera co. 14-18. Roscian Opera co. 20—indefinite.

LONDON, ONT.—SPRINGBANK PARK THEATRE: The Stoddart Stock co. is doing good business and continues to please. The plays for week 10-15 are The Last Paradise and A Friend in Need.——ITEM: The Grand Opera House and Bennett's Vaudeville Theatre will both be open week of Aug. 7 for the London Old Boys' Celebration, when crowds are expected from all over the States and Canada. The Hatch Street Shows will also be here that week.

GLACE BAY, N. S.—KING'S THEATRE (Macadam and Cruise, mgrs.): Patten and Perry in Jerry from Kerry 3, 4 to S. R. O. long before curtain went up; performance good. Neighborly Neighbors, with Tom Waters in leading role, 11, 12 delighted good houses. Peck's Bad Boy 15. Georgia Minstrels 18. When Women Love 19, 20. The Missouri Girl 26, 27.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Henrietta Crosman 4, 5 in Nance Oldfield and Madeline; business fair; splendid performances. Sunny South co. seemed to please light business 7, 8. The Missouri Girl 10-12 appeared to satisfy light business. Dark until Aug. 1.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Henrietta Crosman delighted good Summer audiences 6-8 in Madeline and Nance Oldfield. Joseph Kilgour, an old favorite, made great hit. Co. closed here. Jerry from Kerry 10; pleasing performance; fair business.

OTTAWA, ONT. — BRITANNIA-ON-THE-BAY AUDITORIUM: Week comencing 10 new moving pictures, the Bradfords, colored artists; Professor Bryden's Dog Circus, the Original Bootblack Quartette, and the Great Chick, wizard of the wheel. Jones' Orchestra.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A GIRL OF THE STREETS (Laura Alberta; Decker and Veronee, mgrs.): Chicago, Ill., July 30-Aug. 12.

A ROYAL SLAVE (Eastern; Gordon and Bennett, props.; Joseph G. Chandler, mgr.): Marion, Ind., Aug. 3.

A ROYAL SLAVE (Northern; Gordon and Bennett, props.: Col. C. W. Roberts, mgr.): Montpelier, Ind., July 24, Warren 25, Van Buren 26, Ossian 27, Auburn 28, Waterloo 31.

BLAIR, EUGENIE (Geo. A. Blumenthal, mgr.): Montreal, Can., July 10—indefinite.

MACDOWELL, MELBOURNE: St. Louis, Mo.—indefinite.

MISS HOBBS: Toledo, O., July 16-21.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Detroit, Mich., Aug. 6-12.

MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 26—indefinite.

MY WIFE'S HUSBANDS: Toledo, O., Aug. 6-12.

NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Halifax Can., July 17-19.

OLD ARKANSAW: Long Prairie, Minn., July 18, Sauk Centre 19, Fergus Falls 20, Barnesville 21, Ada 24, Langdon, N. D., 29, Osnabrock 31.

TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Archie, Mo., July 18, Holden 19, Knobnoster 20, Lamont 21, Clarksburg 22.

TEN NIGHTS IN A BAR ROOM (Phillips and Daly's): Sheffield Pa., July 18.

THE HOLY CITY (Western; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Marion, Ind., July 31.

THE MISSOURI GIRL (Eastern; Fred Raymond's): Amherst, Can., July 18, New Glasgow 21, 22, Glace Bay 26, 27, Sidney 28, 29, North Sidney 31.

TRACY THE OUTLAW (Ritter and Fenshawe, mgrs.): Amherst, Can., July 18, Joggin's Mines 19, Springhill 20, Oxford 21, Winchester 22.

UNCLE TOM'S CABIN (C. W. Langsaff's): Addison, N. Y., July 18, Elkland, Pa., 19, Westfield 20, Galeton 21, Cross Forks 22.

UNCLE TOM'S CABIN (Terry's): Columbus Junction, Ia., July 18, Lonetree 19, Riverside 20, Wellman 21, Webster 22.

WHEN WOMEN LOVE (Frank W. Nason, mgr.): Glace Bay, Can., July 18-20, Sydney 21, 22, New Glasgow 24, 25, Truro 26, Halifax 27-29.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ARCADE: Toledo, O.—indefinite.

BELASCO AND MAYER: Portland, Ore.—indefinite.

BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.

BENTON'S COMEDIANS (Perse R. Benton, mgr.): Muskogee, I. T., June 26—indefinite.

BESSEY, JACK (J. Frank Jersey, mgr.): Ottawa, Can., June 26—indefinite.

BIJOU: Fall River Mass.—indefinite.

BISHOP'S PLAYERS: Oakland Cal.—indefinite.

BITTNER: Salt Lake City, U.—indefinite.

BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.

BROWN-BAKER: Milwaukee, Wis., June 25—indefinite.

BUFFINGTON: Fall River, Mass.—indefinite.

BURBANK: Los Angeles, Cal.—indefinite.

CALDWELL: Omaha, Neb., May 13—indefinite.

CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

CLARKE HARRY CORSON: Pueblo Col.—indefinite.

CLAYTON, UNA: Montreal, Can., May 22—indefinite.

COLONIAL: Cleveland, O., May 15—indefinite.

COLUMBIA: Newark, N. J.—indefinite.

COLUMBIA THEATRE: Chicago, Ill.—indefinite.

COLUMBIA THEATRE: Washington, D. C., May 15—indefinite.

COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.

COURTENAY (Wm. Courtenay, mgr.): Albany, N. Y., May 8—indefinite.

COURTNEY: Duluth, Minn.—indefinite.

COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.

CUSHMAN-ST. CLAIR: St. Joseph, Mo.—indefinite.

DE VERNON, VAIL: San Diego, Cal.—indefinite.

DIAMOND: Springfield, Mass.—indefinite.

DIEMER: Springfield, Mo.—indefinite.

DOUGLAS, BYRON: Toledo, O., April 23—indefinite.

ECKHARDT AND HAWKINS: Tacoma, Wash., June 26—indefinite.

ELITCH'S: Denver, Col.—indefinite.

EMPIRE: Providence, R. I.—indefinite.

EMPIRE (Max Falkenheimer, mgr.): Cleveland, O., Feb. 20—indefinite.

EMPIRE THEATRE: Portland, Ore.—indefinite.

FENBERG (Geo. M. Fenberg, mgr.): Portland, Me.—indefinite.

FERRIS: Minneapolis, Minn.—indefinite.

FERRIS: Omaha, Neb., May 14—indefinite.

FIELDING: Indianapolis, Ind., May 15—indefinite.

FORDHAM (Chas. Francis Nelson, mgr.): Dunkirk, N. Y., June 5—indefinite.

FRANKLIN SQUARE: Worcester, Mass.—indefinite.

FRENCH: Montreal, Can.—indefinite.

GAGNON-POLLOCK: Roanoke, Va.—indefinite.

GEM THEATRE: Peak's Island, Me.—indefinite.

GLASER, VAUGHAN (A. C. Robinson, mgr.): Detroit, Mich.—indefinite.

GRAND VALLEY PARK (Frank P. Haven, mgr.): Brantford, Ont., May 22-Sept. 12.

GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.

HAMILTON-THOMPSON: Lynn, Mass.—indefinite.

HART'S: Philadelphia, Pa.—indefinite.

HATHAWAY (John Hathaway, mgr.): New Bedford, Mass., May 8—indefinite.

HOLDEN: Indianapolis, Ind.—indefinite.

HOSMER, MAY: Chicago, Ill.—indefinite.

HUNTER-BRADFORD PLAYERS: Hartford, Conn.—indefinite.

HUNTER-BRADFORD STOCK: Worcester, Mass.—indefinite.

HUNTLEY: Newport, R. I., June 15—indefinite.

HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.

IMPERIAL: St. Louis, Mo.—indefinite.

INTERNATIONAL (Harris Lumber, mgr.): Niagara Falls, N. Y., July 3—indefinite.

KAHN: Utica, N. Y.—indefinite.

KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.

LAFAYETTE (Dr. M. Campbell, mgr.): Wolf Lake Casino—indefinite.

LYCEUM: Minneapolis, Minn.—indefinite.

LYCEUM STOCK (E. G. Grosjean, mgr.): Independence, Kan., June 12—indefinite.

METROPOLITAN PLAYERS: St. Paul, Minn., June 16—indefinite.

MORosco, OLIVER: Los Angeles, Can., July 10—indefinite.

NATIONAL THEATRE: Rochester, N. Y., May 1—indefinite.

NEW CURTIS: Denver, Col., Mar 8—indefinite.

NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.

ODEON: St. Louis Mo., Dec. 6—indefinite.

PARK: Indianapolis, Ind.—indefinite.

PAXTANG: Harrisburg, Pa.—indefinite.

PETERS (W. A. Peters, mgr.): Charlotte, N. C., July 3—indefinite.

PHELAN: Portland Cape, Me.—indefinite.

PIQUA: Piqua, O.—indefinite.

POLI'S: Bridgeport, Conn.—indefinite.

POLI'S Springfield, Mass.—indefinite.

POLI'S: Hartford, Conn.—indefinite.

POLI'S: Waterbury, Conn.—indefinite.

POWELL, ALMA: Saginaw, Mich., July 26—indefinite.

PROCTOR'S: Albany, N. Y.—indefinite.

PROCTOR'S 125TH STREET: New York city—indefinite.

PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.

RIVERSIDE PARK: Boise City, Ida.—indefinite.

RUJARO: St. Louis, Mo.—indefinite.

RYAN, DANIEL: Albany, N. Y., April 24—indefinite.

SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.

SAVOY THEATRE: New Orleans, La.—indefinite.

SHIRLEY, JESSIE: Spokane, Wash.—indefinite.

SNOW, MORTIMER: Schenectady, N. Y.—indefinite.

STATER'S: Oklahoma City, Okla.—indefinite.

THANHOUSER: Milwaukee, Wis.—indefinite.

TILTON'S PLAYERS (H. H. Tilton, mgr.): Paris, Ill.—indefinite.

TRENT: Trenton, N. J.—indefinite.

TROY, DONNA (Jas. L. Glass, mgr.): Sioux Falls, S. D., July 18—indefinite.

TUCKER, ETHEL (Mack Brothers, mgrs.): Phoenix, Aris., July 3—indefinite.

ULRICH: Los Angeles, Cal.—indefinite.

VALLAMONT: Williamsport, Pa.—indefinite.

VAN DYCK (H. Walter Van Dyck, mgr.): St. Joseph, Mo.—indefinite.

VERNON STOCK (Benjamin B. Vernon, mgr.): St. Thomas, Can.—indefinite.

WEST END HEIGHTS: St. Louis, Mo.—indefinite.

WHITE DRAMATIC (Charles P. Whyte, mgr.): Baton Rouge, La., July 3—indefinite.

WIEDMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.

WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

WILLS: St. Louis Mo.—indefinite.

WOODWARD: Kansas City, Mo.—indefinite.

WORCESTER: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

BELCHER'S COMEDIANS: South McAlester, I. T., July 16-30.

BENNETT AND COLLINS STOCK (J. May Bennett, mgr.): Vincennes, Ind., July 17-22.

BERRY, MILES, STOCK (Miles Berry, mgr.): South Bend, Ind., July 9-22, Champaign, Ill., 24-Aug. 5.

BOOTH VIRGINIA (A. R. Crawford, mgr.): Dunbar, Pa., July 17-22, Claysville 24-29.

BRANDON THEATRE COMPANY (Eastern; Howard R. Brandon, mgr.): Spring Valley, Wis., July 17-22, Glenwood 24-29.

BRANDON THEATRE COMPANY (Western; Howard R. Brandon mgr.): Barron, Wis., 17-22, Dallas 24-29.

BRECKENRIDGE, CHARLES, STOCK COMPANY (Charles Breckenridge, mgr.): Sioux Falls, S. D., July 17-29.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Fall River, Mass., Aug. 7-12.

COOK OSCAR F., STOCK (Carl W. Cook, mgr.): Fort Wayne, Ind., July 17-22.

DE VOSS, FLORA: Ashland, Wis., June 12-Sept. 2.

DILGER-CORNELL (W. E. Cornell, mgr.): Cooperstown, N. Y., July 17-22, Stamford 24-29.

ECLIPSE STOCK (Lloyd and Genter, mgrs.): Kiowa, Kan., July 17-19, Alva, Okla., 20-22.

ERWOOD STOCK (R. J. Erwood, mgr.): Fostoria, O., July 9-Aug. 12.

FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.

FULTON BROTHERS STOCK: Lincoln, Neb., June 5-Sept. 2.

GRAND VALLEY STOCK (Frank P. Haven, mgr.): Brantford, Can., July 3-Sept. 10.

GUY STOCK (C. W. Guy, mgr.): Clinton, Ind., July 17-22.

HALL, DON C.: Buffalo, N. Y. July 10-25.

HAYWARD, GRACE: Omaha, Neb., May 6-Sept. 2.

HERALD SQUARE STOCK (Ritter and Fenshawe, mgrs.): Campbletown, Can., July 17-22.

HILLMAN, MAUDE: Tupper Lake N. Y., July 17-22.

HOLLINGSWORTH TWINS STOCK (Lew Gleason, mgr.): Huntsville, Ala., July 10-22.

HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 11-Aug. 19.

HOYT'S COMEDY (H. G. Allen mgr.): Kewanee, Ill., July 26, 27, Mendota 28, 29.

HUNT STOCK (M. A. Hunt, mgr.): Grand Marias, Mich., July 17-22.

HUSTMAN STOCK: Natchez, Miss., July 24-Aug. 5.

JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Mexico, Mo., July 17-22, Pana, Ill., 24-29.

KELLAR STOCK: La Junta, Col., July 17-22.

LE ROY STOCK: Waterloo, Ia., July 17-22.

MCAULIFFE, JERE: Digby, Can., July 17, Annapolis 18, Liverpool 19, 20, Lunenburg 21, 22, Bridgewater 24, Joggins Mines 26, 27, Parrboro 28, 29.

McDONALD STOCK: La Junta, Col., Aug. 21-26.

MATHES, CLARA: Calgary, Alberta, Can., July 3—indefinite.

MOFFATTE STOCK: Hamilton, O., July 9-22.

MORTIMER PLAYERS (Frederick Mortimer, mgr.): Athol, Mass., July 17-22.

MYRKLE-HARDER (Eugene J. Hall, mgr.): Port Huron, Mich., June 19-July 22, Fort Wayne, Ind., 24-Aug. 11.

PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla.—indefinite.

PATTEN AND PERRY: Springhill, Can., July 19, 20, Pictou 28, Georgetown 29, Charlottetown 31, Aug. 1.

PAYTON SISTERS (Dan S. Holt, mgr.): Jackson, Tenn., July 2-29.

POWERS BROTHERS: Toledo, O., July 24-29.

ROTH MOORE (S. A. Arnold, mgr.): Sayre, Pa., July 10-Aug. 12.

TAYLOR STOCK (Albert Taylor, mgr.): Fort Worth, Tex., July 10-23.

TROUSDALE THEATRE STOCK: Mound City, Kan., July 17-19, Pleasanton 20-22.

VAN DYKE-EATON (F. Mack, mgr.): Keokuk, Ia., July 2-30.

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OPERA AND EXTRAVAGANZA.

ABORN OPERA: Newark, N. J., July 10—indefinite.

BEGGAR PRINCE OPERA (F. A. Wade, mgr.): Albuquerque, N. M.—indefinite.

BUSTER BROWN: Chicago, Ill.—indefinite.

CHESTER PARK OPERA: Cincinnati, O., June 18—indefinite.

COHAN, GEORGE M.: Chicago, Ill., June 20-July 29.

CURTIS MUSICAL COMEDY: Denver, Col.—indefinite.

DELAMATER MUSICAL COMEDY (A. G. Delamater, mgr.): Binghampton, Ala., July 18, Lynchburg, Va., 25, Roanoke Aug. 1.

DELMAR GARDEN OPERA: St. Louis, Mo.—indefinite.

FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.

GARDEN THEATRE OPERA: Cleveland, O., May 29—indefinite.

HERALD SQUARE OPERA: Fort Wayne, Ind., July 16-29.

HUMPTY DUMPTY (Ernest Cooke, mgr.): Naugatuck, Conn., July 18, South Norwalk 19, 20, Stamford 21, 22, Willimantic 24, 25.

IT HAPPENED IN NORDLAND: Chicago, Ill.—indefinite.

KAFOOZLEUM: Boston, Mass., June 26-July 22.

LIFTING THE LID: New York city June—indefinite.

MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 3—indefinite.

MAYER, ADOLPH, COMIC OPERA: Boston, Mass., June 12—indefinite.

OLYMPIC OPERA: Mobile, Ala., June 19—indefinite.

PEOPLE'S COMIC OPERA: Chicago, Ill., June 4—indefinite.

POLLARD OPERA: Winnipeg, Can., July 17-29.

ROCIAN'S OPERA: Winnipeg, Can., May 24—indefinite.

THE LAND OF NOD: Chicago, Ill., June 12—indefinite.

THE MAYOR OF TOKIO: Chicago, Ill., June 5—indefinite.

THE PEARL AND THE PUMPKIN: Boston, Mass., July 17—indefinite.

THE ROLLICKING GIRL: New York city May 1—indefinite.

THE VARSITY GIRL: Richmond, Va., July 17-22.

THE WOGGLE BUG: Chicago, Ill.—indefinite.

TIVOLI: San Francisco, Cal.—indefinite.

WELLS-DUNNF-HARLAN OPERA: Atlantic City, N. J.—indefinite.

WILLS MUSICAL COMEDY (John B. Wills, mgr.): Lynchburg, Va., July 17-22.

MINSTRELS.

DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Atlantic City, N. J., July 17-22, Albany, N. Y., 27, Oswego 28, Saratoga Springs Aug. 1.

DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Atlantic City, N. J., June 28—indefinite.

PRIMROSE'S, GEORGE: Saratoga Springs, N. Y., Aug. 1, Albany 3.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Sydney, Can., July 18, Antigonish 19, New Glasgow 20, Pictou 21, Stellarton 22, Halifax 24-26, Windsor 27, Berwick 28, Kentville 29, Lunenberg 31.

VARIETY

ELDORA'S VAUDEVILLE: Winsted, Conn., July 17-22.

WHEN WE ARE FORTY-ONE: New York city, June 12—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Creston, Ia., July 18, St. Joseph, Mo., 19, Kansas City 20, Lawrence, Kan., 21, Salina 22.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.

BURNS' F. W.: Two Harbors, Minn., July 18, Virginia 19, Winden 20, Ely 21, Hibbing 22.

COLE AND ROGERS': Rural Retreat, Va., July 18, Bristol, Tenn., 19.

FLOTO'S (Frank Tammen, mgr.): Emporia, Kan., July 18, Topeka 19, Ottawa 20, Iola 21, Cherryvale 22.

FOREPAUGH AND SELLS': Valparaiso, Ind., July 18, Elkhart 19, Benton Harbor, Mich., 20, Holland 21, Muskegon 22.

HARGREAVE'S: Southampton, L. I., July 18, Sag Harbor 19, Patchogue 20, Babylon 21, Far Rockaway 22.

HUNT'S: Florida, N. Y., July 19, Monroe 20.

KEMP'S WILD WEST (Clark Ball, mgr.): Newark, N. J., June 5-Aug. 5.

LINN'S DOG AND MONKEY: Danforth, Me., July 17-19, Wytopitlock 20-22.

LUCKY BILL'S: Elmdale, Kan., July 18, Clements 19, Cedar Point 20, Florence 21, Peabody 22.

MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Port Huron, Mich., July 22, Sarnia, Can., 24.

NORRIS AND ROWE'S: Manistique, Mich., July 18, Sault Ste. Marie 19, Sault Ste. Marie, Can., 20, Sudbury 21, North Bay 22.

ORRIN BROTHERS: Camino, Mex., July 18, Chihuahua 19-27, Juarez 29-Aug. 3.

PAWNEE BILL'S WILD WEST: Allegan, Mich., July 18, Kalamazoo 19, Dowagiac 20, Three Rivers 21, Sturgis 22.

RINGLING BROTHERS': Burlington, Vt., July 18, Elmira, N. Y., 27.

ROBINSON'S: Marion, Ind., July 19.

SELLS-DOWNS': Rochester, N. Y., July 18.

SILVER'S, BERT: Palo, Mich., July 18.

WALLACE'S: Sullivan, Ind., July 18, Olney, Ill., 19, Fairfield 20, Pana 21, Paris 22.

WASHBURN AND D'ALMO'S: Sea Isle City, N. J., July 18, Ocean City 19, Burlington 20.

MISCELLANEOUS.

BROOKE AND HIS BAND: Chicago, Ill.—indefinite.

CREATORE BAND (Howard Pew, mgr.): Louisville, Ky., July 9-23.

DUSS AND HIS BAND (Frederick Phinney, mgr.): Fort Wayne, Ind., 18, Findlay, O., 19, 20, Lima 21-23, Franklin 24-27, Richmond, Ind., 28, Muncie 29, 30.

ELLERY BAND: Chicago, Ill., July 16-Aug. 26.

FAYS, THE: Saratoga Springs, N. Y., July 24.

HEROLD AND HIS BAND: Chicago, Ill.—indefinite.

HOWE, LENNA, CLAIRE CONCERT BAND AND ORCHESTRA: Lexington, Mass., June 17—indefinite.

HUNTLEY'S ENTERTAINERS: Muscoda, Wis., July 17-29.

INNES AND HIS BAND: Topeka, Kan., July 16-22.

ITHACA BAND (Patrick Conway, mgr.): Philadelphia, Pa., July 10-22, Atlantic City, N. J., 23-Aug. 12.

LE ROY SHOW: Torrington, Conn., July 18.

MORIN'S FRENCH MILITARY BAND: Cincinnati, O., July 16-29.

NAVAL RESERVE BAND: Jamestown, N. Y., June 12—indefinite.

NUGENT AND FREEMAN'S ELECTRIC NOVELTY: Grayson, Ky., July 17-22.

POWERS, F. J.: Greenfield, O., July 18, Washington Court House 19, Wilmington 20, Hillsboro 21, Loveland 22.

PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Barton, Vt.—indefinite.

PRYOR AND HIS BAND: Asbury Park, N. J., July 1-Sept. 9.

ROYAL ARTILLERY BAND (Jos. De Vita, mgr.): Baltimore, Md., May 16-Sept. 18.

SLAFER AND HIS BAND (Wm. Slafer, mgr.): Brighton Beach, N. Y., June 9—indefinite.

SORRENTINO'S BANDA ROSSA (Barrett and Oakford mgrs.): Denver, Col., July 3-27.

SULLIVAN'S, NEIL, MILITARY BAND: North Beach, L. I.—indefinite.

SWALLOW AND MARKLE'S FLOATING PALACE: Wickliffe, Ky., July 18.

THE BOER WAR: Brighton Beach—indefinite.

ULRICH AND HIS BAND: Chicago, Ill.—indefinite.

VICTOR AND HIS BAND (Cid. John F. Bragg, mgr.): Cleveland, O., July 3—indefinite.

WERER AND HIS BAND: Indianapolis, Ind., July 17-22.

THE CHEAP THEATRE QUESTION.

Vaudeville Hurt the Regular Houses?—Interesting Reports.

So much has been written of late concerning the cheap vaudeville theatre question and the subject is of such importance to the profession in general that THE MIRROR has deemed it expedient to gather as much information as possible about this new branch of the amusement business, with a view to presenting to its readers a clear picture of the situation as it is to-day. There is no doubt that the advent of cheap houses in the West, many of which are located in stores, and in assembly halls formerly used as places for social gatherings, has injured the business of the regular theatres. In some cities it is found that the gallery patronage has fallen off to such an extent that it does not pay to have a ticket seller and doorkeeper on duty, and the entrance to the upper regions is closed. Even the balcony attendance in many towns has suffered considerably, and as much of the prosperity of the average theatre depends upon the patrons of the two upper floors, it will be seen that the question of the permanency of the craze for cheap vaudeville is of vital interest to the profession in general.

Below are printed reports from several MIRROR correspondents, in which facts are given that will be of much assistance to managers in arranging their routes in the West. There are many other towns not represented in this article that have the cheap theatres, and the list is growing steadily, but there is enough information here to give interested persons an insight into the situation. It will be noticed that some of the correspondents are of the opinion that the craze for cheap vaudeville is on the wane, while others take the opposite view:

The Situation in Seattle.

SEATTLE, WASH., July 5.

There are in Seattle at the present time four 10-cent houses, which in the order of their importance, are: The Star, Orpheum, Pantages, and Central. The Star is the largest and most nearly permanently established, it being located in what was formerly the Madison Theatre, later known as the Alcazar, and opened as the Star about the middle of March, this year. This house has a seating capacity of something over a thousand, is well located, and has more the appearance of a theatre than any of the others. The Consolidated Amusement Company owns and operates this house in connection with the following houses comprising what is known as the Star circuit, the Star and the Arcade in Portland, Ore.; a theatre in Astoria, Ore.; the Star in Tacoma, a house in Vancouver, B. C.; the Victoria Opera House in Victoria, B. C.; a house in Nanaimo, B. C., a house in New Westminster, B. C.; the Cineograph (a store theatre) in Spokane, the Washington Theatre (to seat 1,200, now building) in Spokane, and what was formerly Sutton's Family Theatre in Butte, Mont. A letter head of this company, which, by the way, is incorporated, states that they are affiliated with some association of vaudeville managers of the Pacific Coast, and also that they are booking the Star circuit in connection with circuits in Pennsylvania, and other States. They also have a branch booking office in Chicago. S. Morton Cohn, who, I understand, was at one time connected with the concert halls that flourished in Seattle at about the time of and for a few years following the first Alaska excitement, was until recently the president and main factor of the Consolidated Amusement Company. Some two or three weeks ago he sold out two-thirds of his interest to John W. Considine. Considine was formerly connected in some way with the concert halls mentioned above. At some time during the past year or so he and possibly some associates obtained an interest in the Orpheum Theatre here and gradually acquired a circuit of 10-cent theatres comprising several of the towns of the Northwest. S. Morton Cohn has apparently retired from the local field for the present. Rumor had it at the time his deal was made with Considine that he was going to Chicago for a rest. Whether or not that trip has anything to do with connecting up the Coast circuits with those of the East I cannot say. The Star Theatre here in Seattle has the remarkable record of having played to S. R. O. every night that the house has been running (about three months) and during the week that they had John L. Sullivan billed (having obtained him in competition with one or two other theatres here), they had immense crowds in line long before the doors were opened. Three or four performances are given during the day at the Star and as a conservative estimate I should guess that their daily receipts were at least $300, possibly a little over that. The performances given at the Star, as a rule, are worth many times 10 cents for the best seats and that the people are satisfied is shown by the attendance. The other houses suffer some by the large attendance at the Star. The Central had been closed for a time, but was reopened by the same man, a Mr. Poehler. The Orpheum does well enough and also the Pantages, but they do not do as much business as they did before the Star was opened. There was a meeting here not a great while ago of the Coast Vaudeville Managers (I do not know the exact name of their organization), at which time arrangements tending toward harmony were effected and resolutions were adopted for the purpose of protecting themselves as much as possible from being in any way subject to the 10-cent theatre performers. I understand that the Consolidated Amusement Company Incorporated, has made enough money to be pretty well established and if they can control the Northwest or the Coast, providing the possible combination of such Eastern connections as they are able to make is effected, they may figure as a national organization. The three legitimate theatres in my opinion have suffered considerably since the advent of the "dime houses." The Seattle theatre has apparently had more than a share of it. The Third Avenue Theatre is known far and wide as always doing a good business and they claim that they have no opposition, and are doing almost as much business as they have in past seasons. Attendance at the Grand Opera House has fallen off a little, I think. The Watson Company that concluded an engagement at the Seattle last week was playing at a minimum admission of 10 cents, and the Ferris company, that did not succeed at this same house before the Watson company, had played at 10 20, 30, or 20, 30, 50, I forget which. Just how burlesque at the Seattle next season will do I can hardly attempt to guess, but do not feel that it will be a great success. The new Moore Theatre, upon which building will start before long, ought to be finished before the end of the coming season, and if it is the Grand Opera House or Seattle will probably be open to vaudeville. Vaudeville may then be placed on a legitimate footing here, and, on the other hand, one of the 10-cent combinations, the Star circuit, for instance, might get hold of it. As a general summary of the local situation, I would say that the store theatres (as witnessed by the downfall of the Le Petit, the Edison, Crystal, Empire, and Gem, which nearly all went out of business during a period less than a year back) are gradually being forced out by the 10-cent theatres more nearly approaching the standing of the Star. Ten-cent vaudeville is popular here now, and if the promoters of it firmly entrench themselves in the people's favor I should think that for the coming season at least the managers of the other houses will notice a difference in their attendance as compared with that of last season and the season before, and possibly also with the season just now being closed. There are about the same number of performances given at the other houses as at the Star, ranging, however, from four to five, I think, instead of from three to four as at the Star. Chicago and the East should be watched for some combination that will link up the East with the Northwest. I do not really know that John Cort, of the Grand Opera House, has any connection with the 10-cent circuit, but have reason to believe that he is friendly to Considine and Cohn personally, if not toward their business enterprise. RODNEY D. WHITE.

Tacoma Has Been Surfeited.

TACOMA, WASH., July 5.

During the fifteen years in which I have been correspondent of THE MIRROR I have kept in close touch with theatrical conditions of this city, and I have never known them to be in as bad condition as they are at present. The Tacoma Theatre, which has until recently been a high-class, high-priced theatre, has taken to running 10-cent comedies. This move was deemed necessary by the management to fill out the long, dark spots between the visits of standard companies. While the management will not concede that it was lowering the character of the leading theatre, nevertheless it is quite evident that this has been the result. The year so far has been very unremunerative for the Tacoma Theatre. Vaudeville has had a great boom. At one time, within six weeks, there were five vaudeville houses running; now there is but one, the Grand. The Crystal, however, will start in again in a few days. The Grand is a handsome, new theatre, and is controlled by Sullivan and Considine, of New York. The patronage of this theatre since it started has not been satisfactory. Admission is from 10 to 20 cents. The character of entertainment has been first class. This company now controls the Star, which has been run for a number of years as a very reputable, low-priced theatre. Until within a few months it has been turned over to vaudeville; since it has been taken by Sullivan and Considine, it will be run with stock companies, general admission 10 cents. The Grand is in a circuit, which now controls the majority of the vaudeville houses on the Northwest coast. Competition among vaudeville houses has resulted in advancing the prices for specialists, and in many cases making them very unreliable. Managers cannot count on their appearing, even after having been booked. Other managers would lure them away at larger salaries. It seems to be a fair conclusion that vaudeville has passed through a boom in this city, and is now dying out. For instance, the Star has been running vaudeville, 10 cents admission, taking in over $1,000 a week, but has dropped down lately to less than $300. It is a safe prophecy to make that even one vaudeville house will have no bonanza, while the number of 10-cent theatres must be reduced by adversity and poor support before long. The Auditorium is about completed, and is a very handsome house. The policy is not yet announced. It is under the management of John Cort, of Seattle. Following are the theatres in this city: Grand: admission, 10 to 20 cents; box seats, 25 cents. Vaudeville; four performances on Saturday and Sunday; three performances on other days. Star: admission, 10 cents; comedy, stock companies; every night, matinees Wednesday, Saturday, and Sunday. Tacoma Theatre, running most of the time at 10 cents admission; playing stock companies, but with the advent of standard companies, prices are put up to regular rates. Performances, usually two daily. Orpheum: Three performances daily; admission, 10 cents; stock companies. Malan-McGrath Theatre: three performances daily; 10 cents admission; stock companies. Crystal: closed for some time; will open shortly with vaudeville; admission, 10 cents; three performances daily. Auditorium, nearing completion. FRANK R. COLE.

San Francisco Well Supplied.

SAN FRANCISCO, CAL., July 6.

I have looked into the matter of the 10-cent vaudeville theatres and found the following facts. The best of all the places is Fischer's, which gives three performances a day, one in the afternoon and two in the evening. The prices are 10 and 20 cents. About three months ago they started playing big attractions, which generally go to the Orpheum, and their business has been very large, but does not affect the Orpheum, which is the only first-class vaudeville house here. The Lyceum and the Chutes are 10 and 20 cent theatres and are owned by the stockholders of the Orpheum. They play the lesser attractions of the Orpheum after they have played two weeks at that house. The Broadway is a 10-cent house and is on the North Side of town; the attractions are only fair. The Unique and the New Baldwin are on Market Street, the principal thoroughfare, and the attractions are also of the cheaper class. Prices are 10 cents. The New Mission Theatre is in what is known as the "Mission District," and the prices are 10 and 20 cents. The first part of the programme is given over to a neat little burlesque show and the second half to a very fair vaudeville bill. The Novelty and the Empire are also 10-cent houses and are situated in town. All the houses mentioned give a performance in the afternoon and two in the evening, the Mission Theatre being the exception, this house giving only two performances per day. The Bell Theatre Company is having a theatre built for them on the main street which is to cost several thousand dollars. This will add another theatre to their circuit. The company has houses in Oakland, Stockton, Vallejo, Sacramento and several towns in California. All these theatres draw only a certain class of people and have no effect on the high-priced houses, though all do a big business. OSCAR S. FRANK.

They Flourish in Portland.

PORTLAND, ORE., July 5.

The 10-cent theatres now in operation here, together with the daily performances, are as follows: Empire, stock, two performances daily; Lyric, stock, three performances; Baker, vaudeville, three performances; Star, vaudeville, three performances; Grand, vaudeville, three performances. Up to two months ago there existed the Arcade and the Bijou, which were the pioneers in this city among the dime houses. For some nine months during the past Winter and early part of the Summer these theatres practically annihilated the regular business in the first-class houses and in the popular-price homes of melodrama and farce-comedy. The topliners in the vaudeville houses during the past six months are the same acts done by the same persons who occupy the stage at Keith's and other Eastern houses during the supper hours, and who are known as "chasers"; but, curious to note, it is reported that many of them received higher salaries here as topliners than some of the real topliners do in New York, Philadelphia, Boston, and Chicago. Two hundred dollars a week was not a surprising figure for a team, and $150 was often paid for an individual act. All this has been changed, however, by the combination of what is known as the Considine and Sullivan circuits and the S. Morton Cohen circuit. The salaries are much nearer in proportion to the worth of the act and the actor. Ten-cent vaudeville is not growing in popularity, but is decreasing. The patrons of this form of amusement have been surfeited with the repetition of slovenly juggling, black-face, slap-stick, knockabout and monologue acts. As a result of the vogue of the local variety house, we have gained in this city three good, well built small theatres, and the other places, when the craze is over, will either be given up to their former uses or will again become stores and assembly halls.

JOHN F. LOGAN.

Two in Denver.

DENVER, COL., July 7.

There are two regular 10-cent theatres in Denver, the Crystal, managed by George Ira Adams, and the Novelty, managed by Henry Lubelski. Each gives four performances ever day in the year. There are usually eight acts, and the performances are very good. Business is excellent, particularly at the evening performances, when the theatres are always packed. This sort of entertainment has increased wonderfully in popularity during the past year. The managers of the first-class theatres in town claim that their business is not affected as they do not cater to the same class of people. At Elitch's Gardens (about five miles from the city) there is a 10-cent vaudeville theatre, in which four performances are given each day, with about five acts. It will run until the close of the Summer. Business has been fine. It interferes in no way with the other theatres on the grounds, in which first-class dramatic performances are given by the Bellows Stock company. Mr. Lubelski has leased a building next to the Novelty, which he is having remodeled and expects to open within sixty days as the finest 10-cent house in the West. It will seat about 1,200 people.

MARY ALICIA BELL.

Conditions in Butte.

BUTTE, MONT., July 8.

There are three vaudeville houses in Butte, at which prices are 10 and 20 cents. Each of these houses gives two performances a day, except on Sunday, when a matinee is given, consisting of two performances, each of which, as in the evening, consumes about one hour and forty minutes. The patronage is good. The character of the programme and people has very materially improved since the advent of Mr. Alsop as a manager in this line. Before he opened at the Family Theatre last year the average weekly salary list was about $400, sometimes below; seldom above, and you are aware of the tone that amount would secure. At that time Sutton had it all his own way, and could even cut the above figure during weeks when cheap performers at the beer halls became "broke." Since Mr. Alsop entered the field he has steadily elevated the quality of his bills. Alsop's house was rented over his head by A. M. Peckham, but Alsop would not give possession until he had a fifteen-foot wall built about a piece of sloping ground, 35 x 150 feet, and a huge canvas covering it seating 1,200, which serves as a temporary house until he is provided with a permanent one. Eight hundred of these seats are sold for 20 cents each, the rear 400 at 10 cents. The Family is giving a 10-cent show at 10 and 20 cents. The Grand Opera House, as you may have noticed by my correspondence, discontinues vaudeville July 9, and puts on Sutton's road company at 30, 20, and 10 cents until such time as the Empire circuit (burlesque) gets into action, and furnishes the circuit through the Northwest with its bookings. It looks as if this Fall would see Alsop the sole survivor of anything worthy of note. His house is growing in popularity, and his attendance is twice what it was last Summer. As to the effect on other and regular theatres, so far, when an attraction that is known to be good has appeared in Butte, such attraction has apparently had all that it would have had, anyway, but Butte has been so cursed with 15, 25, and 35 cent attractions that have been played here at $1 a seat, and indiscriminately sent here along with the better sort that the theatre patrons are (many of them) "leery" of anything not well known. CHARLES W. LANE.

More Coming in Spokane.

SPOKANE, WASH., July 5.

We have two 10-cent theatres open at present, the Edison and the Cineograph. Two performances a day are put on in each house, and the programme consists only of vaudeville numbers. The better class of vaudeville artists appear at these theatres, and the bill is in some instances very good. The 10-cent theatre appears to be quite popular with the middle class, and probably affects the second-class theatre more than it does the first-class one. There are two theatres now in course of construction here, both of which are to be "10-centers." This would indicate that this class of theatre is profitable and is growing in popularity here.

W. S. MC CREA.

Fresno Supports a Couple.

FRESNO, CAL., July 8.

In the city of Fresno proper we have two 10-cent theatres, the Unique and the Novelty Grand. Each one gives three performances daily, one matinee and two night performances, excepting Monday, when no matinee is given. They have both been running between one and two years, and from personal observation I find that they do detract somewhat from the Barton—that is, the Barton does not have as large an audience regularly as it did previous to the coming of the 10-cent theatres. Both of these little theatres are well patronized, and I believe that they are growing in popularity. One of them, the Grand, is about to erect a new building in the heart of the city. The character of the performances at each place is vaudeville, each one putting on five or six numbers at a performance, taking about one hour and a half, together with moving pictures, etc. In addition to these two, we have another which runs during the Summer, from June to November. This theatre is located about two miles from the city, on the line of the electric railway, and is called the Park Theatre. It gives the same class of performances as the other two. It is promoted and run entirely under the street-car management, and has a good attendance during the hot weather.

L. R. PAYNE.

Only One in Helena.

HELENA, MONT., July 8.

The Edson Family Theatre's seating capacity is 425—185 at 20 cents, and 240 at 10 cents. There are four performances daily. It runs the year round, and earns about twenty per cent. The receipts average about $2,000 per month. It is very popular with all classes. The programme consists of six numbers, and the time of performance is about one hour. B. K. LOEB.

Not Encouraged in Carson City.

CARSON CITY, NEV., July 9.

In regard to 10-cent theatres in this place, I am unable to state the receipts, but think they are small taken as a whole. There is one moving picture place here that had been running under a local band management for about five months, but had to close on account of want of patronage. As their expenses were light it had been running longer than the usual entertainment of this character. Our location here has put us on a measure under the rule of the Syndicate, as our towns are so far apart that none but third-rate companies get over this way, and an occasional good one that does come lacks patronage by reason of the many poor ones that come before and disgust theatrical patrons. P. B. ELLIS.

On the Wane in Everett.

EVERETT, WASH., July 8.

The 10-cent theatre is a Western product that has flourished for about three years, but has seen its best days. Everett, a city of 20,000 inhabitants, had three of these so-called theatres, but only two are now doing a fair business, one having closed. At times splendid vaudeville performances of six acts are given; then again stock companies give drama and comedy. Thursday, Saturday and Sunday only matinees are given here, and from four to five performances are the rule on these days. These little "showshops" have affected the balcony and gallery business of first-class houses to a great extent.

B. HOCKSTADTER.

Bellingham Has Two.

BELLINGHAM, WASH., July 7.

During the past year we have had two 10-cent theatres in this city giving performances from 2.30 to 5 and 7.30 to 10.30 each day. One of them closed recently, but the other is still open and well patronized. It seats about 200, and usually the chairs are full during the evening. The performances have consisted of about five turns, including songs, dancing and sketches, and sometimes trained animals, moving pictures, etc. They usually try to have one or two very good acts, but a large percentage of them are coarse. I do not think the regular theatre has been hurt by these houses. JOHN TEMPLIN.

Los Angeles Has the Craze.

LOS ANGELES, CAL., July 9.

The Unique Theatre is the principal 10-cent house here, and gives satisfactory performances to good patronage. It has been running for some months and seems to be quite prosperous. The programme consists of five or six turns, none of which are above the ordinary.

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VOL. II. NEW YORK, July 22, 1905. No. 12

America's greatest singers are now singing CHAS. K. HARRIS' magnificent love ballad, WOULD YOU CARE?

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All professionals that are using this great ballad kindly send in your names and programmes to CHAS. K. HARRIS, Publisher, and you will receive mention in the three (3) Harris' musical papers—namely: MASCOT, HERALD and SUCCESS.

Edwin S. Brill has just issued a new song entitled "My Sweet Eileen Allanah," which from present indications will come nearer being an instantaneous hit than any song published recently. The words are by Ed Gardenier. The chorus is as follows:

Eileen, you're my sweet Eileen Allanah,
Eileen, I love you true;
Eileen, please change your manner
And I'll tell you what I'll do:
Hire Mrs. Osborn just to make your trousseau,
With orange blossoms painted emerald green,
With a shamrock on your auburn head,
We'll place the green above the red,
Eileen Allanah, sweet Eileen.

The following are using this song with success: Stella Mayhew, Billie Taylor, William Cahill, John Clark, Bijou Comedy Four, Irene Lee, Kittie Emmett, Joe Edmonds, with the Engstrom Sisters; William Daly, Whaley and Searles, Phil Maher, with Chester De Vonde company; Gavin Platt and "Peaches," Simon and Chester, John Dillon, Katherine Keare, and Boyce and Black. It is also being used in the Happy Hooligan company and by the Utopians.

Egbert Van Alstyne, of Williams and Van Alstyne, is preparing for a three weeks' outing in the wilds of old Virginia. Mr. Van Alstyne is a member of the Shenandoah Rod and Reel Club, of which Harry Hardy is President; J. C. Yeakley, Vice-President; Alf T. Cline, Secretary; C. W. Brown, Treasurer, with headquarters at Winchester, Va. They rent for their exclusive use forty acres extending along the banks of the Shenandoah River, where they pitch their tents each year. Mr. Van Alstyne has purchased a big supply of fishing tackle, together with a birch canoe weighing but twenty-six pounds yet large enough to carry three. Mr. Williams will not accompany his writing partner, as he is now engaged in writing books and lyrics for several productions at the rate of a mile a minute.

The Pillsbury-Dana company have several excellent numbers that are finding favor with well-known singers. Their offices at 44 West Twenty-eighth Street are well filled daily with prominent artists.

Ben M. Jerome is now busily engaged in adding the finishing touches to his new two-act comic opera, The Yankee Regent, which will be produced in Chicago in the near future.

C. L. Partee has secured slides for the story song, "Lights of Home," which is being used by many illustrated acts.

Nathan Bivin's song, "When the Grand Army's Out on Parade," is being used to advantage by many singers.

J. B. Mullen's new song, "Two Little Girls Loved One Little Boy," has started out like a sure winner, being featured by many headliners. This song is published by P. J. Howley.

The Land of Nod, now running in Chicago, contains some clever songs, all published by Charles K. Harris. Among them are "Same Old Moon," sung by William Norris; "The Belle of Bald Head Row," by Valerie Bergere; "When You Grow Tired Just Let Me Know," by Olive Vail; "Cinderella," by May De Sousa; "Chicken," by Walter Stanton; "Burglars' Serenade," by Herbert Cawthorne; "The Weather Man," by Bert Young; "Dear Heart," by Alma Youlin, and "April Fool," by Knox Wilson.

Laura Millard reports success with "Smiling" and "Betty," both new popular numbers of the Continental Music Company's catalogue.

Mabel Hudson, who is booked solid for the season, writes that she is using "My Guiding Star" and "My Yankee Irish Girl" with success.

Martha Briggs, Madge O'Brien, and Flossie Allen are singing "Keep a Little Cozy Corner in Your Heart for Me" and "My Yankee Irish Girl."

Tyce and Jermon state that "My Yankee Irish Girl" and "Keep a Little Cozy Corner in Your Heart for Me" are the two best numbers they ever had.

Dan McAvoy has included "Birds of a Feather Flock Together" as his new coon song in vaudeville to replace "Back to Baltimore."

The Hoover Sisters scored at Pastor's last week with the clever little waltz song, "On a Summer Night." Published by Jerome H. Remick and Company.

Nellie Florede is singing "Little Lou," one of the dainty numbers published by the Continental Music Company.

Ned Nye and his Whirlwind Girls are featuring "Keep a Little Cozy Corner in Your Heart for Me" and "We'll Wander in the Bright Moonlight."

Mills and Morris on their return engagement at Hammerstein's will feature "Birds of a Feather Flock Together." They added "Keep a Little Cozy Corner in Your Heart for Me" to their act at Proctor's Twenty-third Street.

The Geezer of Geck, by Dave Lewis, Bob Adams and Paul Schindler, will have its first presentation at the Tremont Theatre, Boston, July 24, and those who have heard the music say it will be one of the musical successes of the year. The score and book are published by Charles K. Harris.

MATTERS OF FACT.

John T. Nicholson, Alice Mortlock, John Duel, Irving K. Walton, and John Lane Connor have signed with Decker and Veronee for their No Mother to Guide Her company, in support of Lillian Mortimer.

Girl of the Streets and No Mother to Guide Her will begin rehearsals at Bijou Theatre, Chicago, July 20. Girl of the Streets opening at Bijou July 30 and No Mother to Guide Her at Whitney Theatre, Detroit, Aug. 6.

The production of The Gambler will be made at Blaney's Theatre Newark, on Aug. 5. Mitchell Brothers, of Norristown, Pa., have obtained the road rights of this play from Selwyn and Company and have already booked most of their time over the Stair and Havlin Circuit. The road rights of When We Were Twenty-one have been leased to Brandon Courtney through the agency of Selwyn and Company and it will be put on in a pretentious style.

Alfred M. Friend has retired from the stage and established himself under the style of Alfred M. Friend and Company in the stationery and printing business at 76 Elm Street.

Kate Holland is engaged for the heavies with the Valiamont Stock co., Williamsport, Pa. She opened in Under the Russian Flag on July 13.

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VIOLENT "STAGE MANAGEMENT."

A CASE in a St. Louis court the other day brought up an interesting question as to the stage-manager on one side and the chorus member or novice on the other side. A young woman who claimed that she had been discharged sued an amusement company for a small sum alleged to be due, and an additional sum equal to two weeks' salary "in lieu of notice according to agreement." The plea of the defense was that the plaintiff quit her position and was not entitled to the advance salary. The court found for the plaintiff on the testimony given.

In court the young woman told of long and exacting rehearsals, with no adequate intervals for rest and refreshment, and said that she became ill in consequence. Telling the stage-manager that she could not go on, she testified, he took her by the shoulders and threw her across the stage against a piece of scenery, and she added that she fainted when she left the stage. The stage-manager denied treating the young woman roughly. He said that she became angry at a general rebuke directed to the company, "and she told him that he was no gentleman and that she would work for him no longer." He said he then told her to get out. The court probably held this to be equivalent to a discharge.

During the trial the stage-manager was asked if he ever swore at the young women under his direction. He replied that he did not "more than any other stage director." Sometimes, he said, he had "to call the girls pretty hard." He finally admitted that he used oaths in rehearsing and that "swearing was a habit with him."

There is no doubt that this admission told with the court against the stage-manager. And there is also no doubt that there are stage-managers, so called, who are brutal, at least to this extent, in their dealings with the minor persons under their direction. But it is also true that swearing is by no means a necessary element in stage direction and that more can be accomplished by mild means, if a director otherwise well equipped should employ mild means, than by harshness and oaths. There are other walks of life in which novices are taught without verbal or other violences, and stage-managers should remember that the respect of those under them and subject to their instruction is necessary for the best results. No minor performer can respect a man who is irascible to the point of passion and fury that find expression in acts or words in which mere rage predominates, while, on the other hand, simple firmness, supplemented by evidences of knowledge and power as to stage matters, impresses the novice and inspires earnestness in the effort to meet requirements. The better stage-managers never have troubles of the sort disclosed by this suit, and they labor patiently with the crude material placed in their hands. It is undeniable that there is much actual stupidity among the young persons recruited for the lower walks of the stage, but stupidity itself is by no means improved by roughness, while frequently it is replaced with something like intelligence under right methods.

A CITY CENSORSHIP.

THE supervisors of the county in which Denver, Col., is situated some time ago passed an ordinance providing for a censorship in that place of all plays and performances sought to be given before its inhabitants, and the aldermen of the city, whose action was necessary to make the ordinance valid, have affirmed the measure.

It is not clear at this writing just how this plan of censorship is to be carried out, but from what THE MIRROR can learn, authority is to be vested in a body of citizens, of whom it is reasonable to assume at least one member will be selected from each of the boards that have passed the law, to be appointed by the Mayor, as he would name any other body to perform local duties. In an editorial on the matter the Denver *Times* assumes an air of pleasantry—save for a caustic suggestion that wicked persons declare that the ordinance is what is known in political parlance as a "graft measure"—and says:

> Down with the noxious drama, declare our official protectors of virtue and suppressors of vice. The stage must be cleansed, and the city hall of Denver is the municipal laundry where it shall be washed as white as snow and the stains of the tainted play removed.
>
> What effort could be more noble than that?
>
> Why should the apostles of propriety be maligned and charged with ulterior motives?
>
> Rather, they should be honored of men and crowned with laurels.
>
> Let us all join with the upright Mr. STODDARD, author of the righteous measure, and his noble colleagues of the City Council, who have dared to be Daniels, and lend them our earnest support in their endeavor to fumigate the stage and prevent the spread of contagion. Just as the State quarantines against infectious diseases that threaten the health of man and beast, so should we bar the doors of our city against the entrance of the yellow fever play and the small-pox vaudeville act, to say nothing of the mangy performances of one kind and another.
>
> Denver has set an example for the nation. We have led in reform. We will show the country that at least this beauty spot is no longer of the old wild and woolly West, where the lid is off and everything goes.

It would be interesting to learn just how this censorship in Denver is to proceed. As to some examples of melodrama that recent seasons have developed under commercial rule of the theatre the "printing" might be a guide as to action by this Denver board, in view of the fact that such printing has been tabooed by city authorities in several Eastern places.

As the drama of the better class—plays that set standards as to the theatre from year to year—does not employ a billboard propaganda that local officials could object to on any ground, however, it is difficult to see just how this Denver censorship is to act in the matter of the regular succession of plays of the better class. It cannot be expected that managers of plays shall either give out for reading copies of their offerings to this board of censors in advance of representation or that they can afford to give advance rehearsals of the plays for the benefit of the board in order that the censors may determine whether they are proper entertainment for the Denver public.

In order that this Denver censorship may challenge the respect and attention not only of the citizens in whose behalf it has been projected, but of the country at large—which ought to regard the scheme with concern—it might be well for the press of Denver to name the censors, picture them and give in detail the various qualifications for the task they are about to undertake. Of course those qualifications must be various. No two men anywhere could be expected to have exactly the same ideas as to a variety of dramatic or amusement offerings nor could their knowledge of an experience with the drama in its various forms be on a par. Thus, for instance, an alderman, a supervisor, a city marshal, an officer of the fire department, a member of the police board, a leading physician, a merchant, a prominent mechanic, a clergyman of some denomination willing to serve—and liberal enough to do exact justice according to his lights—with perhaps an editor or two, if all or several of these be nominated in this censorship proceeding in Denver, ought to furnish matter of great interest "in executive session." The possible upshot of the scheme may be that Denver will have no amusement whatever as long as the censorship shall survive.

LETTERS TO THE EDITOR.

The Agency Question.

To the Editor of the Dramatic Mirror:

SIR.—In the Boston *Herald* of July 9 there appeared an article upon the crusade on dramatic agents in New York city. Will you permit me to voice my opinion through your valued columns?

I cannot see how the agencies can be done away with. What other means has the average actor of getting an engagement? It seems only fair to pay an agent a commission, yet I do think that commissions should not be paid until the trial of an actor is well tested and the engagement a success.

On several occasions I have paid an agent one-half of my second or third week's salary (which is the usual demand), and at the end of the third or fourth week the engagement would come to a sudden close.

It seems to me to adjust the matter as it should be for all interested that a plan might be adopted and made a written law that after a two weeks' trial in a part, or after four parts in a stock company, a two weeks' notice may be given, and in that case the actor gives the agent a nominal fee of one week's work. If after the trial of two weeks in one part, or four weeks in stock parts (as no actor in stock plays every part to perfection, so make it an average), then the manager waives all right to discharge an actor (unless it be for intoxication or disorganizing), and then the agent is justified in demanding one-half of an actor's salary for a season's engagement. On the other side, the actor can easily determine if his engagement is financially secure by the promptness of salary when due and of increasing business of a stock company, and once he becomes a valued member and he gets his salary regularly he should waive all rights to leaving his manager unless it be for ill treatment or for large financial gains.

One of the great difficulties for the actor of to-day, and he has largely brought it upon himself, is that he is the unfortunate temperamental and artistic nonbusiness-like individual at the mercy of a cold-blooded, shrewd mercantile man who controls the theatre of to-day.

I have in mind a case of a very clever young actor going into a stock company of the middle West during the season of 1903-04, making good, being re-engaged, returning from the East for a second season, and because the stage-manager didn't like the actor the mercantile manager who re-engaged him let him go. This same actor had kept faith and returned after refusing one or two equally good engagements.

There was no agent in this case, but there might have been, and one can readily see the injustice of actors having to pay commissions until their engagement is positively established.

Again, could such be the case, agents would serve managers better, as they would be much more painstaking in selecting actors. Agents cannot exist on nominal fees. Their expenses are heavy and engagements few and far between, and there is no reason why an actor earning $100 per week for thirty weeks shouldn't give any of the best of the agents $50. That sum for securing a man $3,000 is little enough, but agents shouldn't play favorites. If I had an agency and a manager came to me for a leading man for his stock company, I should ask his limit. If he would pay a large salary I should send for the men that command big figures. If it was a fairly good salary or a small one I should keep them classified and let the manager do his own selecting after his interview. For instance, I shouldn't expect the manager that wanted to pay $300 to be content with a $50 repertoire leading man, nor would I allow a moment wasted upon the subject.

Yours respectfully, GEORGE R. LLOYD.

San Francisco's Veteran Critic.

SAN FRANCISCO, July 9.

To the Editor of the Dramatic Mirror:

SIR.—In a late issue of THE MIRROR you allude to me as dramatic editor of the San Francisco *Bulletin*. Your paper being the leading professional authority, and the error having already brought me evidence of widespread acceptance, may I beg you to correct the statement, and publish the fact that I am dramatic editor of the San Francisco *Chronicle* still, a position I have held for nearly twenty-four years. Yours very truly, VERA ROBERTSON.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

C. R. L., Atlanta, Ga.: 1. There was a Tyrone Power who was a famous English actor. He was drowned on the *President* in 1841, after a visit to America. 2. Plays were forbidden on Sundays till after the evening prayer in England in 1580.

G. R. D., Los Angeles, Cal. 1. What was called "the great gas explosion" occurred at the Covent Garden Theatre in November of 1828. 2. The circular lights from over the stage were removed by Garrick in 1765.

"ELENA," Brooklyn: 1. Maseppa was produced in London in 1831 at Artley's Theatre. 2. Madame Tussaud died in 1850. She was ninety years old. 3. Scenery is said by the leading authorities to have been introduced first in 1533.

C. H. L., Williamsport, Pa.: 1. Afterpieces were first introduced into the playbills in 1688. 2. Real water was used in The Cataract of the Ganges, played at Drury Lane in 1823. 3. The Lyceum Theatre in London was opened in 1363; the bill was Bel Domino.

"OLD SUBSCRIBER": 1. Edmund Kean's first appearance as Shylock was at the Drury Lane Theatre in 1814. 2. The Beggars' Opera was produced in 1728. 3. The Alhambra in London was first opened under that name in 1858 by E. T. Smith. 4. The Garrick Club of London was begun in 1831.

"READER," Charleston, S. C.: 1. The Old Bowery Theatre in New York was burned down for the fourth time in 1845. 2. There were equestrian performances as early as January of 1844 at the Lyceum Theatre in London, but horses were first introduced at Covent Garden, 1811, in Bluebeard.

R. M., Oswego, N. Y.: 1. Macready played Macbeth at his farewell to the stage at Drury Lane Theatre. This was in 1851. 2. Operas were first introduced into England by Sir William Davenant in 1656. 3. Paganini was fifty when he died at Nice in 1840. 4. Covent Garden in London was called the Italian Opera when it gave The Huguenots in 1858.

A. L. A., Selma, Ala.: The best way to secure a position in a manager's office is, first, to let them know you are alive, and very much alive. As the personality counts for so much, character being most important in securing a place, and the ability to be worth many times your salary, to make you worth while, a personal application is best. If this is impossible, apply by mail.

PERSONAL

BERNHARDT.—Madame Bernhardt's American engagement will begin early in November at the Grand Opera House, Chicago. The tour not only will include the Eastern States and an engagement at the Lyric Theatre in New York, but also a trip to the Pacific Coast and Mexico. She will present Hugo's Angelo, Sardou's La Tosca and The Sorceress, Dumas' Camille and her own version of Adrienne.

BARRYMORE.—The engagement is announced of Ethel Barrymore and Captain Harry Graham, formerly of the Coldstream Guards, at present private secretary of Lord Rosebery and second son of Sir Henry Graham, K. C. B.

KALICH.—Madame Bertha Kalich has gone to the Catskills, where she will remain during the Summer resting and in study of Monna Vanna, in which she will make her first appearance at the Manhattan Theatre in the Autumn under direction of Harrison Grey Fiske.

HAWTREY.—Charles Hawtrey, now playing an engagement at the Avenue Theatre, London, will begin his fourth season here in A Message from Mars in October. The tour will extend to the Pacific Coast.

NETHERSOLE.—Olga Nethersole, who is to return to this country next season, has selected as the title of her new play The Labyrinth, being the literal translation of Le Dedale, the original title of the play as produced in Paris. W. L. Courtenay has made the English adaptation.

REHAN.—Ada Rehan has almost recovered from her recent attack of appendicitis and will sail for New York in September. Miss Rehan is very fond of her country home in Wales and remains there every Summer until within a fortnight of the time appointed for the first assemblage of her company.

VERDI.—The jury of fine arts appointed to make a selection for the designs for the monument to Verdi in Milan, in accordance with the subscription raised, has reported that none of the models are worthy of execution and proposes that five sculptors whose work has been considered best shall take part in the new competition.

LOMBARD.—At Lucerne, Switzerland, at the large annual banquet given by Americans on the Fourth of July at the National Hotel to celebrate the anniversary of the independence of the United States the American Consul, Mr. Morgan, invited Louis Lombard, of Trèvano Castle and New York city, to reply to the toast "Our Rulers—the People." Later in the afternoon Mr. Lombard left for his Castle of Trèvano, where, as usual, the evening of the Fourth was celebrated by a banquet. A concert by the castle's orchestra followed under his direction and a programme of American compositions was delightfully rendered.

D'ANNUNZIO.—Directors of the theatre of La Scala have signed a contract with Signor Franchetti, a composer, and Signor Gabrielle d'Annunzio for the production next year of an opera, La Figlia di Jorio, based on the latter's novel.

CRANE.—William H. Crane, who arrived on *The Deutschland* July 13, is going to open his country place in Cohasset for the first time in three years and take two months to rest up. He has a new play by Broadhurst and Dazey, entitled The American Lord.

WYCHERLEY.—Margaret Wycherley has been engaged by W. N. Lawrence, of the Madison Square Theatre, to play the leading part in Mrs. Temple's Telegram. Miss Wycherley will go to Chicago this week, where the farce is now playing, returning here in the Fall to originate a leading part at the Madison Square.

DANIELS.—Frank Daniels arrived in England last Wednesday morning on the *Oceanic*. A cablegram from Frank Curson was later received by Charles Dillingham suggesting that Mr. Daniels appear for one performance on Saturday with the Sergeant Brue company, playing then at the Theatre Royal, Birmingham. Mr. Dillingham cabled his sanction.

GREENE.—Evie Greene, who will return to America next month to reappear here in the George Edwardes production of The Duchess of Dantzic, gave a ballad concert and recital in Queen's Hall, London, on July 6. She scored a big hit, reciting, besides her ballads, several of the late Eugene Field's poems.

YAW.—Ellen Beach Yaw, who is known as Mlle. Ellena Elvanna, made her debut in grand opera at the Waldorf Theatre, London, July 14, appearing as Gilda in Rigoletto. She scored a success.

THE USHER

Interviewed as a "celebrity" by the London *World*, Charles Frohman tries again to abuse the public mind in England into the belief that he is not of the Theatrical Trust, but a "competitor" of its "members."

Here Frohman is known as a mainspring of the Trust, as THE MIRROR has repeatedly shown, and as his own signature to the Trust agreement as one of the six persons composing the combination writes him down. Nothing that he may allege to the contrary abroad will affect the truth of the matter, and his posing in London as the opponent in business of his "wicked partners" will sooner or later there be appreciated as a joke, as it is here appreciated. When one comes to think of it, it has too much of the comedy element even to be classed as a Jekyll and Hyde performance.

One or two things that Mr. Frohman says to the London *World* have a peculiar contemporary as well as a significantly reminiscent interest. Admitting that he does not understand much about "the educational drama," Mr. Frohman "rather thinks the public don't understand much about it either." He is convinced that people in the bulk on both sides of the Atlantic regard the theatre merely as a place of amusement. The two requirements which he regards as vital in both countries are that a play shall be interesting and that it shall be "clean." As to this latter requirement Mr. Frohman is a comparatively recent convert.

The difference that Mr. Frohman notes as between the American and the English theatregoer that most impresses him is described in this: "When an Englishman has paid for his seats at the theatre he expects good value for his money, and is inclined to be annoyed if he doesn't get it. Now on the other side it is different. An American, once he has been separated from his money at the box-office, says to himself, 'Well, that's gone, anyway!' and is quite agreeably surprised if he gets anything back in the way of entertainment."

And yet the experiences of Mr. Frohman and his partners in the Trust during the past two seasons should have taught him better than this. The bunco game in amusements has during that period been a losing game in this country.

The design of the milliners of Paris, announced some time ago, to devise and have fashion adopt a theatre hat that would not obstruct the view apparently has come to naught.

Apropos of this matter it is interesting to note that Sarah Bernhardt, as a Paris manager, has just come triumphantly out of a lawsuit brought against her to recover the price of two seats at her theatre, plus 100 francs damages, by a theatregoer, who claimed that he and his companion had been unable to enjoy the play owing to towering millinery on the head of a person in front that refused to remove the obstruction.

The plaintiff in this case was nonsuited by a judge, who declared that Parisians should know that such annoyances are to be expected at the theatre and that managers cannot be held accountable for them.

The editor of *New Shakespeareana* calls the attention of THE MIRROR to the fact that the newly found copy of Shakespeare's Titus Andronicus, printed in London in 1594, noted in this journal last week, was particularly described and collated with the one theretofore known and reprinted in the New York Shakespeare Society's "Bankside Edition" in 1885, and that this newly found copy's sale last February to an American purchaser at Sotheby's for $10,000 was announced in the April *New Shakespeareana*. It is supposed that the purchaser was J. Pierpont Morgan, but this is only a guess, as it may have been Marsden J. Perry, of Providence; J. W. Ellsworth, of New York, or one or another of the several distinguished collectors who are always on the watch for such "finds."

By the way, the cable on July 12 reported that at Sotheby's on that day a perfect copy of the fourth quarto edition of Shakespeare's Tragedie of King Richard the Third was sold for £1,750 ($8,750) to A. Jackson, and it is understood that it will come to America. It may now be the property of one of the gentlemen above noted. The price given is higher than any sum previously paid at auction for a Shakespeare quarto, it is said. The book was printed in 1605 by Thomas Creede, and was sold by Matthewe Lawe, "dwelling in Paules Church Yard at the signe of the Fox, near S. Austins Gate." It consists of forty-six leaves. It is believed that only two other copies of this edition exist. One is in the British Museum and the other was sold by Mr. Lilly to Mr. Halliwell, afterward Halliwell-Phillipps, and is now in the Bodleian Library at Oxford. The example sold on Wednesday is of peculiar interest from the fact that in five places a contemporary autograph of "Wm. Penn" is found. The signature is conjectured to be that of the celebrated Admiral, the father of the founder of Pennsylvania.

According to French statistics, the theatres in Europe rank in the following order: France, 394; Italy, 389; Germany, 264; England, 205; Spain, 190; Austria, 188; Russia, 99; Belgium, 59; Sweden and Norway, 46; Holland, 42; Switzerland, 35; Portugal, 16; Denmark, 13; Turkey, 9; Greece, 8; Roumania, 7, and Servia last, with only 6 theatres.

King Leopold of Belgium has had plans drawn for the erection of a magnificent theatre to be built at Ostend, but the costs of its construction, amounting to 3,000,000 francs, are to be raised by popular subscription. As Leopold is one of the richest of European monarchs, the act on his part of going down into his own pocket would, no doubt, prove immensely more popular than his present appeal to the people.

In Italy women seem to be moving to the front. Sig. Palmira Orso has not only secured the management of the Theatre Pallitearna at Livorno, but intends to lead the orchestra in person.

DRURY LANE NOW THE COLISEUM.

Oscar Hammerstein has changed the name of his big theatre now nearing completion in West Thirty-fourth street from the Drury Lane to the Coliseum. The construction of the building, and particularly the stage, will permit the presentation of grand or comic opera, drama or spectacular productions, and Mr. Hammerstein desires it understood that the theatre is not to be devoted to the Drury Lane style of production. It will have a capacity of 5,000.

Mr. Hammerstein is not ready to make public his plans for the Coliseum, but it is known that opera at popular prices is one of the things he is considering. On Sunday evenings it is his intention to give oratorios similar to those frequently heard at the Sunday evening concerts at the Metropolitan.

The Coliseum is owned solely by Mr. Hammerstein, and it is to be conducted as an independent house.

MILLER AND ANGLIN FOR NEW YORK.

The Shubert Brothers, who control the Princess Theatre, have decided to have a permanent company at that house. They have associated with themselves in the management Henry Miller, who will choose the plays, direct the company and put on all the productions. Margaret Anglin will be at the head of the organization, which will be devoted chiefly to American plays. The first will be Zira, a new dramatization of Wilkie Collins' The New Magdalen, done recently by Miss Anglin on the road. It will open the house on September 18. The other plays will be more truly American. Miss Anglin will appear in several plays and then go on the road, and Mr. Miller will appear. If there are any suitable parts he will play jointly with her before her tour. A strong company will be engaged, and the productions will be done in the usual generous Shubert manner.

G. F. PLATT'S NEW PLAY.

George Foster Platt's new play, Steps in the Dark, had its first presentation on any stage at the Davidson Theatre, Milwaukee, July 11. The story of the play deals with the fortunes of an honest Congressman, whose vote is desired by an unscrupulous politician. In order to gain an influence over the Congressman the politician attempts to dig up shady stories about the former's wife, aided in his attempt by a woman lobbyist. The piece contains several strong scenes and many good lines.

CUES.

One hundred and fifty members of the Pearl and the Pumpkin company, which opened at the Colonial Theatre in Boston Monday night, left for that city July 12 with the scenery.

Charles Klein is said to have agreed to write a libretto for George Edwardes and a play for Beerbohm Tree, besides the play he has agreed to have in Charles Frohman's hands by November.

Selmar Romaine returned Saturday by steamship from Houston, Texas, via Galveston, where he had gone to visit his mother.

William Collier is trying to find some one to play his role in The Dictator in the English provinces, as the choice has been left to him. He is being overrun with aspirants.

Victor Herbert from his Summer home at Lake Placid has sent to Charles Dillingham the last sheet of the score of Lulu Glaser's new opera, Dolly Dollars, for which preliminary rehearsals will begin July 24. The production will be on Sept. 4 at the Knickerbocker Theatre.

Haddon Chambers and Bernard Rolt have sent to George Edwardes the first act of the musical comedy that they are writing for him.

George A. Carnegie, a nephew of Andrew Carnegie, with a party of ladies, attended The Heir to the Hoorah at the Hudson Theatre July 13. At the beginning of the third act he entered the lobby and announced excitedly that one of his companions had lost a valuable pear-shaped pearl. He said he would give a reward of $50 for its recovery. After the performance William J. Manan, an usher, and the maid in attendance in the women's retiring rooms searched for and found the jewel. They returned it to its owner, who promptly gave each of them $25.

SYNDICATE METHODS.

Disclosed Newly in a Statement by Lee Shubert, Now an Independent.

Lee Shubert gave out the statement on Saturday that all relations between his firm and Klaw and Erlanger had been completely severed and that in the future his firm will be independent of the syndicate. Mr. Shubert, in speaking of the attitude of Klaw and Erlanger toward the firm of Shubert Brothers, said:

"About two years ago a contract was drawn up between ourselves and Klaw and Erlanger whereby they were to book our theatres, then numbering about eight. They were to receive twenty-five per cent. of the profits. Soon after this contract we received a note from the syndicate firm asking us to put in an amendment to the contract agreeing not to extend our circuit, and we were asked to sign a letter to this effect. Naturally we refused to comply with the request. If we had done so, at the expiration of the leases of the theatres we then held we should have been without playhouses.

"Klaw and Erlanger then wrote us that they would not book our attractions, and Mr. Erlanger remarked that at the end of sixty days the Shuberts would be out of business. When my brother went to see Al Hayman about the matter he was told that the contract had been broken because we had refused to accept a certain attraction for one of our theatres. But, as by our contract we were to accept only such attractions as in our judgment seemed profitable, this excuse on the part of the syndicate was a little far fetched. After this it was all we could do to get attractions to fill our houses, though later, after the Iroquois fire, the syndicate came around a bit and booked some of our attractions, but never any of our houses.

"We had further trouble with the syndicate when we were building our theatre in St. Louis, the Garrick. They said we could not book our own attractions in our own house, and we had to get on the best we could.

"We were in with Klaw and Erlanger on the Herald Square Theatre, and they were receiving twenty-five per cent. of the profits. At the end of our lease Mr. Hyde of Hyde and Behman, who had sublet it to us, would not make a new lease. Mr. Hyde said that Klaw and Erlanger had insisted on his doing this and because of certain interests, whether he wished to or not, he had to comply.

"Our first dealing with Klaw and Erlanger was in Rochester. We were building a theatre there which we had planned for popular price attractions. The owner of the other theatre there, the Lyceum, would not comply with the syndicate's terms for booking. Klaw and Erlanger came to us and said that if we would give them five per cent. of the profits they would make our house first class and drive the Lyceum out of business. We agreed to this proposition, and, naturally, paid no attention to the booking.

"A short time after this we were notified that they had reconsidered and could give us no attractions. The reason was the Lyceum owner had agreed to pay them a percentage, perhaps greater than we were to pay.

"On my return from London last April Mr. Nixon of Nixon and Zimmerman arranged a meeting between Mr. Erlanger and myself. I then told Mr. Erlanger that I had booked David Belasco's attractions at my theatres. Mr. Erlanger then promised that if I would break my contract with Belasco he would give me anything I wanted, but if I did not, he declared that no Shubert attraction could play a syndicate house, nor any attraction that played in a Shubert house could ever play in a syndicate theatre. He also said that the tour in syndicate theatres planned for Fantana and The Royal Chef would be declared off. I refused to be dictated to and there the matter stands."

Mr. Shubert made it plain that there was no combination or "little syndicate" formed to fight the trust. All the Shuberts wish to do is to book their own attractions and fill their houses with other independent attractions. As was exclusively announced in THE MIRROR two weeks ago, the independent managers include Harrison Grey Fiske, David Belasco and the Shuberts, who, together, control fifteen companies, with other attractions in prospect. Within a week it is expected that they will have enough theatres in their circuit in America and England to play the year through. The Shuberts now have fourteen theatres, including houses in New York, Philadelphia, Chicago, St. Louis and London, and they expect in a short time to have six more theatres, including one in Boston.

ENGAGEMENTS.

George F. Driscoll has signed as manager for Girl of the Streets company with Decker and Veronee.

John W. Cowell, for the part of Pecko in Charles E. Blaney's Young Buffalo.

Charles Richmond, for York State Folks.

Homer B. Burton, by Mittenthal Brothers for the lead in The House of Mystery.

Madison Corey has engaged Albert Mahar for the part of Ki-ram in George Ade's Sultan of Sulu. Nellie V. Nichols, re-engaged for the part of Chiquita, and Harriet Sheldon for the judge advocate. The company inaugurates its fourth season at Atlantic City Aug. 17.

Julia West, by Madison Corey, for the title-role in Peggy from Paris. Arthur Deagon, the original tough boy, re-engaged for next season, and E. H. O'Connor will again be seen in his old part of Captain Plummer. Percy Bronson will play the college youth and Barney Reilly will go in advance.

Pauline Fletcher, to play the lead in Charles E. Blaney's More to Be Pitied Than Scorned.

Felix Fantus, re-engaged for principal characters with the Bennett-Moulton Company for the coming season.

JOHN L. SAPHORE.

John L. Saphorè has recently joined the colony at the Edwin Forrest Home, taking with him the memory of half a century of stage experiences. Mr. Saphorè was born Sept. 15, 1835, and began his career as an actor in May, 1857, in John Drew's National Theatre, Philadlephia, where he was a special protégé of the elder Mr. Drew. In May, 1866, he married Henrietta A. Ketchum, of Boston, who died in an accident at a hotel in Marietta, Ohio, on Oct. 2, 1900. During his many years on the stage Mr. Saphorè played with Edwin Forrest, E. L. Davenport, Edwin Adams, Edwin Booth, John Wilkes Booth, Mr. and Mrs. W. J. Florence, J. W. Wallack, Kate Bateman, W. E. Burton, William Warren, Joseph Jefferson, Charlotte Cushman, Maggie Mitchell and a score more of famous players.

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RITUAL: UNCLE SAM'S EAGLES; a burlesque degree for the use of secret societies, clubs or for the formation of an independent lodge or nest. By James A. Wamsley.

THE SHADOW BEHIND THE THRONE; a drama in five acts and six scenes. By Alicia Ramsay and Rudolph De Cordova. Copyrighted by Leander De Cordova.

CURRENT AMUSEMENTS.

Week ending July 22.

AERIAL GARDENS—Lifting the Lid—7th week—37 to 42 times.
EDEN MUSEE—Figures in Wax and Vaudeville.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—12th week—80 to 86 times.
HUDSON—Closed July 15.
KEITH'S UNION SQUARE—Continuous Vaudeville.
LYRIC—Jefferson De Angelis in Fantana—27th week—213 to 220 times.
NEW YORK ROOF—When We Are Forty-one—6th week—31 to 36 times.
PARADISE ROOF—Evenings, Vaudeville.
PASTOR'S—Vaudeville.
PROCTOR'S FIFTH AVENUE—Richter's Wife.
PROCTOR'S FIFTY-EIGHTH STREET—Dr. Jekyll and Mr. Hyde.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Dora Thorne.
VICTORIA—Matinees, Vaudeville.

TELEGRAPHIC NEWS

CHICAGO.

Woggle Bug is Crushed—Good Business Raises Hopes—Newsy Notes.

(Special to The Mirror.)

CHICAGO, July 17.

The bills this week: Grand Opera House, It Happened in Nordland; Powers', Mrs. Temple's Telegram; Illinois, Little Johnny Jones; Studebaker, Mayor of Tokio; Great Northern, Buster Brown; Chicago Opera House, The Land of Nod; Bijou, Marked for Life.

The run of The Woggle Bug was closed suddenly last Thursday, after it had been announced that the engagement would end last Saturday. The Bug management even planned to put in an extra day yesterday, probably with the refreshing memory of the capacity house Sunday week. It appears that difficulties between stockholders of the company that financed the Bug would not down, and that with light receipts the obligations could not be met without assessments on the men behind, and that the call for more money was without unanimous response. The *Tribune* estimates the outlay on the Bug at $35,000, and says the end came through the seizure of certain assets by a creditor. These assets happened to be necessary to the continuance of the performances.

I am told that Henry Raeder tried to have that deadly book which Mr. Baum, the Wizard of Oz and The Marvelous Land of Oz author, furnished for The Woggle Bug, written by somebody else, but that Mr. Baum insisted. A trip to New York about ten days ago by Mr. Raeder started the gossip that the Shuberts had invested to the extent of $4,000 and that the Bug would woggle at the Casino with Eddie Foy in the title-role, for which part he is in fact the one comedian in the country best fitted.

A new play, entitled As Told in the Hills, by C. E. Sinn, of the Criterion Theatre, will be produced at the Columbus next week, beginning Sunday, opening the new season of this house and the tour of the production, which the management says covers thirty-nine weeks, now booked solid. The production will be made under the direction of J. Edwin Brown, and the company will include Emily Gale, Burdie Bartram, Ettia Ramsdell, Gus Neville, Jack West, L. E. Ramsdell, B. B. Rife, Jack Sherman, D. F. Hayslet, Frank McNally, Ida Hayslet, Clara Green, Oscar Blair and Fred Waite, W. F. Mann, of Moonshiner's Daughter management, will be the manager, Gus Neville, stage-manager, and Harry Scott, business-manager. The route includes Indianapolis, Dayton and Columbus, after Chicago.

Charles Frohman is coming to Chicago from London to take a look at Lincoln Carter's automobile-train race scene in The Old Pard Mine, now called Bedford's Hope. Mr. Frohman will arrive July 28, and after having focussed the Syndicate light on himself, after a temporary disturbance of that effect in London, will thread the North Side streets to the Criterion. Mr. Carter and his general manager, Mr. Hogan, will receive him, and the big Criterion stage will be set with the race scene for Mr. Frohman's eye. Mr. Frohman has the option for England on Bedford's Hope.

David Belasco's option on all the time of the big Academy of Music in New York for the approaching season is interfering with the booking of Lincoln Carter's Bedford's Hope there, but negotiations are proceeding, says Manager Hogan.

Thomas Noonan, business-manager of the Illinois, has returned from his Hawaiian trip looking very brown and healthy. He spent much of his time at the famous Wakiki beach near Honolulu. While returning to Chicago he visited the Portland Exposition and had a pleasant overland trip home via the Twin Cities and the St. Paul route.

The address of Ada Dow Currier is wanted by friends who wish to give her some important information. Will some friend of hers please forward her address to the Chicago office of THE MIRROR or communicate with her? The Chicago office of THE MIRROR is 60 Grand Opera House.

Joe Harris, brother of Charles K., the composer, and manager of the Chicago music house of Charles K. Harris in the Grand Opera House, has had a peculiar experience trying to break out of Chicago in an easterly direction with New York in view as a destination. Four times Joe has seized his grip and dashed to the station only to be called back by a telegram bringing up important business complications that would not let him go. The only fun he gets out of it is packing and unpacking his suit case.

Samuel Gerson, business manager of the Garrick, stands forth as owner and manager of The Royal Chef company which will begin an engagement at the Garrick next week. Mr. Gerson announces Blanche Ring at the head of his company, and among the others are Gillie Gregory, Harry Leoni, William Sellery, Joe Welch and Grace McCarty.

Harry Powers and Will J. Davis saw The Old Pard Mine for Charles Frohman. Their report on Lincoln Carter's play is what started Mr. Frohman this way.

Adele Rafter has received some very complimentary notices as Truly Shattuck's successor in Little Johnny Jones.

This is the eighth week of It Happened In Nordland, and it will undoubtedly be here until the Fall attractions begin to come.

The Sans Souci Park Theater may be moved out from the back corner of the park to Cottage Grove Avenue front and rebuilt of brick for next season. Amusement Manager Lorin J. Howard has suggested the plan to General Manager Leonard H. Wolf and reinforced his argument with the fine business the musical productions have done this season. The public could enter and leave the theatre without entering the park or pass out on a veranda or terrace at the rear and into the park. If the new idea for the theatre is adopted full-fledged musical productions like The Isle of Champagne will be given next Summer.

Manager Max Weber of the Columbus says his season of 1905-6, which will begin Sunday, will be fifty-two weeks long, and announces these bookings to follow: As Told In the Hills, The Hustler, Human Hearts, Polly Primrose, Rajah of Bhong and My Wife's Family, one week each in the order named.

The Hyde and Behman will reopen some time in August, but the exact date and the attraction are not given. Archie Ellis is still in Brooklyn. I hear that Hyde and Behman accepted a lease for the house for two years and so have one more season to fill out, 1905-6.

Roly Poly at the Sans Souci Pavilion Theatre has been doing well. It is a lively and meritorious production with good singing, good numbers, and a pleasing group of women. Ida Emerson as Lady Grafter is handsome and popular, with a voice that wins many encores, and the Bowery Newsboy Quartette is usually called back a dozen times. Lorin Howard as Dillpickle and Dave Morris as Izzy keep the fun going. The cast included Fern Melrose as Charlotte Russe, Blanche Clyde as Miss Muffett, Gertie Fay as Lazy Jane, Frankie Drew as Miss Cute, Carrie Seitz as Miss Wise, Hettie Dull as the bell boy, Lizzie Stephens as Vera, Frank De Leon as Hiram, C. A. Coley as Willie, Master Slater as Louie, Frank Fay as Conn Mann.

Ida Emerson will join Me, Him, and I for the season, after the run of the new musical production at Sans Souci, which will follow Roly Poly for several weeks. Blanche Clyde who has been ill, will return to the cast at the Sans Souci.

The Paraders is going out under the management of Peter Clark.

Edwin Percival and Gertrude Ritchie, who were with For Her Sake thirty-nine weeks last season, will be in Matt Skeeley's Orphan's Prayer company this season, opening Sept. 10. Mr. and Mrs. Percival have just returned to their home in Chicago from a visit in Canada.

Sydney Bracy succeeded in winning press compliments at least with his short career as The Woggle Bug. It was careful, meritorious and generally successful. Josie Sadler began to sprout some popularity, but didn't seem much interested in the part. The gilded chariot drawn by white rabbits was a pretty feature, and Guy Steeley's work on the book was blooming when the frost fell.

Lorin J. Howard intends to open Howard's about Aug. 16, as a stock theatre.

The Buster Brown companies are called for rehearsals, beginning July 31 in Lyric Hall, New York, for the season tours. This indicates the limit of the Chicago engagement at the Great Northern.

Manager William Roche will probably open the Academy for the season early in August with For His Brother's Crime, though several attractions are negotiating for the last week in July.

On the Bridge at Midnight will open the regular season at the Bijou July 23.

The Marlowe will have The Poor Relation Aug. 6, and the stock season under the management of Marvin and Russell will begin Sept. 3.

Gilbert Gregory will be the Chef in The Royal Chef at the Garrick, and prices will be reduced to the dollar schedule, as in the Tenderfoot and Dearborn stock days.

Press announcements favor Antoinette Perry, of Mrs. Temple's Telegram company, with a fortune she will never get—at least so reads the news. Her grandfather, Senator Hall, of Colorado, is to disinherit her for going on the stage, and she is to go right on acting and bear it, says the item.

Roswell Field puts it this way, referring to Chicago bills: The Mayor of Woggle-Nod.

Edna Aug was mentioned as Mabel Hite's successor in The Woggle Bug before the close.

J. Allen Whyte, formerly in the theatrical field, now a Chicago real estate man, announces that the New American Theatre, which has been closed since the Iroquois fire, has been leased for a term of years by a syndicate of Western vaudeville managers, which will be known as the United Theatres Company. The New American is to be the Eastern terminus of a chain and the headquarters for the company. The opening date is set for early in September. Four performances daily are planned at 10 to 25 cents.

The College Widow will start its engagement at the Studebaker July 31, and Richard Carle's Mayor of Tokio will be transferred to the Illinois for three weeks.

A new Hamlin-Mitchell production will be made at the Grand Opera House in September.

George Klimt as Harry Tracy brought the biggest crowds that have come to the Bijou in a long time. The play, Tracy the Outlaw, filled the house to capacity for the first six performances last week and made a record for Monday receipts. As big a crowd as was in the theatre was turned away Sunday. Frank Weed's Tony Walsh was exceedingly popular with the audience and Ed Kimball's German reporter was a laughmaker also. The rest of the cast was unusually competent, including Vera Hamilton, who was a bright and attractive Molly; Earl Stirling as the sheriff, Mr. Leekins as Bill Eddy, and Mr. Marble as Hi Birkett.

Ben Greet's outdoor afternoon performance of As You Like It in Scammon Garden at the University of Chicago drew an audience of 1,000, mostly women, and another large audience with Midsummer Night's Dream Friday night, when the weather was ideal. Mr. Greet was complimented, with some reservations, for his Jacques, and Adelaide Alexander was enthusiastically praised by critics for her Rosalind. Dallas Anderson as Orlando, Agnes Robinson, Daisy Robinson and Sybil Thorndyke received good notices.

Manager J. J. Murdock, of Ravinia Park, announces open-air performances of Shakespearean plays by Ben Greet and company, beginning July 24. The grounds will be illuminated by calcium lights, but the trees will be of the natural forest thereabouts.

Full moon auto parties up along the Sheridan Drive and North Shore to the Ravinia Park Theatre have been a fad lately and there was a crowd of over 2,000, including twenty-six auto parties, there Friday night, which was especially balmy and moony.

Lyster Chambers was in town last week on his way from the farm to the Green Room Club, New York.

Oscar Figman and Ruth White will head the cast of The Tenderfoot, which opens at the Great Northern Aug. 6.

Little Johnny Jones is to close at the Illinois July 29.

Amy Leslie says Richard Carle is "extremely delicate, pale, cadaverous, poetically slender and grave." He didn't look nearly as far gone as that the last time I saw him in his street clothes.

Edwin Marsh and Rose Sartella, two unusually successful Chicagoans in the profession, are Summering at home here. Miss Sartella will play the Beauty with Nankerville's Sleeping Beauty and the Beast company again next season, and Mr. Marsh will resume his role in the same production.

Harry Powers says that the opening attraction and opening date of the new Powers' season has been decided on, but refuses to divulge just yet.

Madame Slapoffski is to be the next Jack of Hearts in The Land of Nod, says the Chicago Opera House announcements, but Olive Vail, who succeeded Alma Youlin, is to stay in the cast.

The original New York cast will be here in George Ade's College Widow at the Studebaker, including Frederick Truesdell, Edwin Holt, Dan Collyer, J. Beresford Hollis, Robert Mackaye, Raymond Chase, Hale Norcross, Ernest B. Carr, Dorothy Tennant, Gertrude Quinlan, Lida McMillan, Adeline Dunlap, George Ober and Neil Moran.

O. L. COLBURN.

BOSTON.

Pearl and Pumpkin Produced—Castle Square Dark—Coming Attractions.

(Special to The Mirror.)

BOSTON, July 17.

Boston theatricals remain numerically the same, with one more house closed and another opened. The Castle Square is now dark for the first time in three years, at the very least, while the Colonial is reopened earlier than has ever been known to be the case since the house was built.

While the Castle Square is closed until Autumn, the Square stock company, which has been playing there so successfully, has not been disbanded by any manner of means. On the contrary, it has begun a new lease of life by being transferred down town to the Empire, where it gave a splendid presentation of A Royal Family with Annie Russell's old character played with dainty charm and dramatic effectiveness by Mary Hall. There is a new leading man and a welcome one in William Courtleigh, who was especially popular here several seasons ago when he was in the same capacity at the Castle Square. He had a hearty welcome to-night, as it had been nearly a year since he appeared in Boston. Other engagements to strengthen the company in its new home are Gertrude Berkeley, Isabelle Fletcher and Carl Anthony. Arrah Na Pogue will follow with Mr. Courtleigh in his old character.

There was a large attendance to see the first performance on any stage of The Pearl and the Pumpkin, a combination of rural comedy and fairy extravaganza, by Paul West and W. W. Denslow, with music by John W. Bratton. The piece is in three acts, with scenes ranging from Vermont to Bermuda and including the bottom of the sea. The plot hinges upon a pumpkin famine brought about by a wicked being known as the Corn Dodger and the efforts of Ike Cannem, the proprietor of the American and Canadian Canning Company, of Bermuda, to obtain the only crop raised in New England during this period. The Ancient Mariner comes from Davy Jones' locker at the bottom of the sea, where he is keeping a boarding house for pirates, also in quest of pumpkins, since his boarders are making it uncomfortable for him without their favorite pies. The only crop of pumpkins has been raised by a Vermont boy, Joe Miller, in a most mysterious manner, and he confides his secret to his sweetheart, Pearl Pringle. Both Ike Cannem and the Ancient Mariner are anxious to obtain not only Joe's secret but the pumpkins, the only ones raised in the world during the year, and they plan to abduct Joe. The wicked Corn Dodger agrees to aid them, and by a magical turn of affairs the former is turned into a "pumpkin head," an odd creature with head and body of pumpkins. Then the Ancient Mariner abducts him to Davy Jones' locker at the bottom of the sea, where a number of amusing extravaganza episodes take place, followed by a trip to Cannem's canning factory in Bermuda. Before everything is made right in the end and Joe is restored to his own person so that he may marry Pearl, incidentally he is cut up for filling pumpkin pies for the guests of a Bermuda hotel, all but his pumpkin head, which is thrown overboard, and appears on the surface of the sea, where it is brought to earth by Mother Carey, a fairy, and changed back to Joe, as he was in the beginning in Vermont. From a spectacular point of view the extravaganza is unusually elaborate, and the company includes Sager Midgley and Gertie Carlisle, Taylor Granville Edwin Stevens, George Richards, Harry Macdonough, Ethel Johnson, Kathryn Hutchison, Ida Hawley, Carroll McComas, and Stella Beardsley. The piece will run all Summer.

At the Bowdoin Square the Sherlock Holmes prestige is being utilized to call attention to The Sign of the Four, the dramatization of the Conan Doyle story, which has already been seen here in the past. The name of the leading character is made very large and that of the play very small, an ingenious trick of the trade which has already been tried in New York. The full stock company is engaged in the production with Charles Miller in the character of the detective and Charlotte Hunt as the heroine. Jay Hunt's benefit last week was a well-deserved success. Acts of five different plays were given, and it was a treat to see before the footlights the popular actor who is responsible for the excellence of the productions at the Bowdoin Square. Kafooselum is in its fourth and last week of its engagement at the Tremont, and everything is activity connected with the preparations for the production of The Geezer of Geck, which Will J. Block will offer as its successor. Practically the same company will be engaged in the new extravaganza with the exception of Effie Fay, who is making her last appearance here this week. Amelia Stone, the chief newcomer, will be seen in the prima donna role, but Dave Lewis, Toby Lyons, John Park and nearly all the others will remain.

There were lively scenes at the Castle Square on the last night of the Summer stock company at that house before its removal to the Empire. Howell Hansel, the leading man, retired for a vacation and his admirers among the regular patrons of the house presented him with a silver loving cup, a gold watch and fob, a gold loving ring, a set of diamond cuff links and a floral piece. William Courtleigh making the presentation speech. It would not be surprising to see Mr. Hansel back as leading man of a stock company at the Empire at the opening of the regular season, provided that the policy is continued at the house longer than for the Summer. John Craig will be back at the Castle Square in the Autumn.

It had been understood that Fantana would open the next season at the Boston, but that will not be the case and it will not reach this city before December. The initial attraction will be De Wolf Hopper in his new comic opera, which will be produced by the Shuberts, who bid fair to figure quite largely in the offerings of the coming season at the Boston.

Adolphe Mayer's Summer season at the Empire closed with every promise kept. The three musical comedies were excellently given, and negotiations are now pending to have Mr. Mayer's company made a permanent feature of the regular season, but if it does there will not be daily matinees as was the case during the season at the Empire.

The Heir to the Hoorah will open its road tour in Boston as it will open the next sea-

LOUISE KAY.

Photo by G. Moses & Son, New Orleans.

Above is a portrait of Louise Kay, who was a member of the Grand Opera House Stock company, New Orleans, for thirty-three weeks last season, and played the lead in Vivian's Papas on the road during the Spring. Miss Kay is now successfully playing leads in stock at Eureka Springs, Ark. THE MIRROR does not reprint the opinions of other journals as to players, as a rule, but it takes this from the pen of the New Orleans *Harlequin* editor, J. M. Leveque: "If intelligence, imagination and temperament, coupled with more than a fair share of good looks, count for anything, Miss Kay's professional future is assured."

son at the Hollis, probably beginning on Labor Day.

The next house to throw open its doors will be the Grand Opera House, which will begin Aug. 5, with Howard Hall in The Millionaire Detective.

John C. Mullaly, who has been musical director at the Hollis for so many years, will not be at his familiar post the coming season, as he has signed to be a member of the Boston Symphony Orchestra, as one of the first violinists.

Boston had a hippodrome built on paper last week under the energetic direction of Edward E. Rice. I am afraid that it will see the light just about the same time as the Back Bay playhouse, which was projected by other managers a few seasons ago to be erected on Berkeley street. The hippodrome is claimed to be backed by two millions of capital.

Two American actors who went abroad and were stranded in France were glad enough to come back as stowaways on a steamer reaching this port last week. They had a piteous story of hard luck to tell, and it safe to say that neither will attempt any foreign conquests again.

Mary Hall's stay in Boston with the stock company now at the Empire has been extended. Originally she intended to remain here only six weeks, but it has now been settled to have her remain here a longer period.

Paul Schindler, the musical director who composed the score of The Geezer of Geck, is a Boston boy. His father was Rev. Solomon Schindler, one of the best known rabbis in Boston in recent years.

From Europe comes the news that Maude Bagley, a Boston singer, is to become the wife of Gaston Mayer, a foreign manager.

A new cooling apparatus has been instilled in the Colonial since it was closed for the Summer, at the end of the run of Humpty Dumpty.

JAY BENTON.

ST. LOUIS.

Features of Outdoor Amusement—Stock Out runs Vaudeville—Fetes.

(*Special to The Mirror.*)

ST. LOUIS, July 17.

The Princess Chic went on at yesterday's matinee at Delmar Garden. In the company's hands, as might be expected, it is something quite different from The Princess Chic of Marguerite Sylvia's sinuous day, but we are now far removed from both Marguerite and the comparative mood, so it shall here be positively recorded that, taking one consideration with another, the performance might be worse without visible effort an anybody's part. Delmar Garden being out in the county and beyond the immediate jurisdiction of Excise Commissioner Mulvihill, there were yesterday reported to be the usual evasions of "the lid" and toward 10 P.M. no jimmy was necessary to get near enough to the bar for all practical purposes. Twenty thousand Americans of German extraction have signed a petition of remonstrance against the method pursued by Governor Folk's local representative in enforcing the Sunday law. This is merely the groundswell. Besides, it has been discovered that there exists no legal way in which the salary of Mulvihill can be got from the public treasury, the Legislature having, in the usual slipshod way in these cases made and provided, neglected to specify. King Dodo was much enjoyed all last week and the regret is that it was taken off to make room for a venture that has not so much run of the Delmar brand in it.

Fresh in its coat of crimson paint, with silvery pegamoid trimmings and decked with myriads of tiny electric lights, the great Japanese pagoda which Colonel Hopkins rescued from the World's Fair dismantling greets the visitor *en route* to Forest Park Highlands these extra sultry nights. The thing originally cost a hard-headed real estate man of St. Louis who looked on the Fair as a gold mine and knows different now no less than $45,000. Colonel Hopkins paid a sum far away in the suburbs of the first cost, but the big thing was worth it and is paying for itself by added attraction. Monsieur Henri French, a versatile German juggler, had things all his own way last week, and many special occasions, such as butchers' picnics and the like, engineered by the indefatigable Mrs. E. S. Howard, made the past seven nights the most prosperous of the present season despite the wretched weather. Polk and Kollins, banjoists, have greatly improved, and their paraphrase on Rossini's Semiramide overture is the acme of endeavor in this relation. The bill now on view is West and Van Sycles, McCue and Cahill, La Veen and Cross, the De Onzo Brothers and the Soli Brothers, as well as a capable and daring brace of balloonists who, weather permitting, make daily ascensions.

Out at the Suburban Melbourne MacDowell is just getting his second wind. Nothing daunted by the success achieved in Gismonda and all the previous Sardouesque outgivings he now essays The Empress Theodora, and tentatively announces Tess of the D'Urbervilles, Zaza, Marta of the Lowlands, Fedora and other pieces of the same *genre*. Miss Fuller is an improving actress, and while this, according to a certain school of criticism, bars her from ever becoming a great one, still temperature, if not temperament, has something to do with judgment, and stranger things have happened than a noteworthy addition to the stage by the auspices of a well patronized Summer attraction. Mr. MacDowell does not give me the order of his going into this repertoire, and it stands to reason that he cannot stand upon it and go at once. Suffice it to say that he and his company are going straight into the good graces of hundreds of people, the mere existence of whom even the best informed of us had hardly an inkling.

Last week The Ironmaster, now In the Hands of the Enemy, is the transition out at West End Heights. Also two additions to the company of Manager Wasburne's forces—Adelaide Randall replaces Helen Lackaye and Marie de Trace succeeds Carrie Lamont. Miss Randall may be described as a young veteran. Her engagements have included plays as far apart as Arizona and Quincy Adams Sawyer. Miss de Trace's best work has been done with James Powers in The Runaway Match. Despite the fact that one has to pass the most popular Summer garden in town to get to West End Heights, the place is showing a better draught from night to night. Indeed, the wonder of the situation is the readiness with which this year the local public has switched from vaudeville to stock.

With much credit to herself amid most adverse meteorological conditions, Madame Jessie Liddell-Harkrader completed her engagement at the Tyrolean Alps last night. Her work was uniformly good, and especially in the great arias Samson and Delilah, Carmen, etc., she may truly be said to have distinguished herself. The orchestra under Mr. Lund makes commendable progress, and, having fully found his tonal gauge by this time, the director no longer permits those tremendous fortissimi by his brass section hereinbefore adverted to. For the week of July 23 R. P. Strine has engaged Madame Bertha Lincoln Heustis, dramatic soprano, well and favorably known in the nothern tier of States, who is reputed to have made a success in Carl Maria von Weber's "Ozean, du Ungeheuer" (Oberon) and Franz Schubert's "Die Allmacht," lately sung here with brilliant effect by Frau Schumann-Heink-Rapp. As all signs fail in dry weather, of which up to now we have had none these many days, so all portents must be called off against the 20th inst., when Monsieur Emile Karest, (*officier d'Academie et chevalier sans peur et sans reproche*) starts at 8 P. M. sharp the French Fête of the Franco-American Society. His soloists are Luella Webb and a cantatrice yet to be named, the illness of Madame Mae Estelle Acton-Harker precluding, at this writing, the appearance of the latter. Mr. Lund has put up an excellent programme, including de Litolff's Robespierre Overture, with prime guillotine effects, as befits the Fall of the Bastille, in the good old Summer time in St. Louis. All the leading newspaper men in town are to head the various committees, this precaution being addedly needful because of the coming and the oratory of Hon. William Jennings Bryan, who has prepared a special address for this interesting occasion. While here Mr. Bryan will be the guest of Colonel Moses C. Wetmore, at whose residence he is to arrive at 6.32 A. M. on the day named. The Alps is to be decorated as only Frenchmen can embellish, and the rival society's efforts, launched and concluded on Friday last, are to be laid into the coolest Gallic shade imaginable.

At Koerner's Garden, like the mill that only grinds when the wind blows, the Berkeley Players can play only when it doesn't rain. Inasmuch as it has rained with a consistency worthy of a better cause all week, there's been no playing by the Berkleyites out on the Highway. It is rumored that the company has in contemplation a dramatization of Schiller's The Diver as being sufficiently aquatic to suit prevailing conditions, but this may be only a weak invention of the enemy.

Tracy the Outlaw is the bill at Eclipse Park. This is a strong Western drama and should draw large audiences while the players draw larger revolvers and smaller salary, says the *Carondelet News*. In the cast are Arthur Stanley, Harry Sinclair, J. R. Allen, Hugh E. McCormick, Harry Hayden, Charlie O. Porter, Virginia Goodwin, Stella Ford, Ella Allen, Nellie Diamond and Marie Sanger. The scenes are laid in the Ozarks, parts of which interesting mountain range are in Missouri and can consequently be shown to Missourians, who always have to be shown.

At Mannion's, Jessika, a graceful song and dance artiste; Wilson and De Montville in a Dutch sketch, John A. West, minstrel man, and Lucy and Lucier, comedy acrobats, are on view. Also the biograph. The work of Bimm-Bomm-B-r-r-r pleased last week.

Suzette O'Connell, late of the Delmar Opera Company, haled the whole management into a justice's court the other day on a suit for salary. She recovered the full amount, some $34, and in the course of the trial testified, and her testimony was corroborated by others, that she had received rather severe treatment at the hands of the stage manager, Charles H. Jones. The latter admitted that he had sworn at the girl like a pirate and defended himself by saying that the ethics of his calling demanded that sort of thing. The justice, not one of the Dogberry variety by any means, took the girl's view, with the foregoing result.

John Albion Norton writes me from the wilds of the Yellowstone Park, where he is on his honeymoon trip and first vacation in years, that he is having the time of his life, bless the dear boy!

RICHARD SPAMER.

PHILADELPHIA.

Independents' New Theatre—Planned Openings—Resort Attractions.

(*Special to The Mirror.*)

PHILADELPHIA, July 17.

The entire press of the Quaker City gladly welcomes the new "independent" alliance of prominent stars that has secured the new Lyric Theatre, now being completed, that for comfort, refined surroundings, safety and up-to-date novelties will surprise the public about the middle of September. The many attractions to be presented at the Lyric guarantee a success from the initial performance.

Keith's new theatre presents this week Paul Valadou, Madame Therese Dorgeval, Three Navaros, John W. World and Mindell Kingston, Alexander Mirret and Adolph Glose, Ben Welch, Ferguson and Watson, the Baileys, Barr and Evans, Gregory and Wood, Joe Edmonds, the Kalmos, Nina Morris and company and kinetograph. The business continues to be up to the usual high standard.

The Lyceum Theatre, with stock company, is open under another new title this week, World's Fair Beauty Show. A good Summer performance to fair patronage.

George A. Wegefarth, lessee and manager of the Grand Opera House, has entirely recovered from his painful operation and is now rusticating with his family at Atlantic City. The Grand Opera House inaugurates the season Aug. 14 with William H. West Minstrels. Among the bookings are The Pit, Checkers, The Sambo Girl, The Black Crook, Dockstader's Minstrels, Breaking into Society, with the Four Mortons, and several of the latest new musical comedies.

The Park Theatre opens the Fall season Aug. 26 with Frank Deshon in The Office Boy. The People's Theatre opens on the same date with The Devil's Auction; the Girard Avenue Theatre the same date, attraction as yet unannounced.

Cape May: The Lyceum Stock company continues at the Iron Pier. In Old Virginia is the attraction, with May Stewart, Anna Buck, Kathryn Thayer, F. W. Hulfish, Harry R. McClain, H. M. Wilgus, Noah Reynolds, Reynold Williams. Will Carleton, in reading and character sketches, appears here July 18. Washburn and D'Alma's trained animal show attracted good business on July 15. The city is very slow and the season very backward.

Atlantic City: Simple Simon Simple closed a big two weeks' engagement, July 15, that ends the present season, to reopen Aug. 7 for a lengthy tour. Among the theatrical colony here are Charles Guyer and Nettie O'Neil, Emma Carus, Violet Dale, W. D. Wegefarth.

Frank Nirdlinger, business-manager of the Broad Street Theatre, in Philadelphia, is spending the Summer at his pretty home in Cape May. N. J.

S. FERNBERGER.

PITTSBURGH.

All Playhouses Closed—The Summer Season at the Parks—Notes.

(*Special to The Mirror.*)

PITTSBURGH, July 17.

Things theatrical are now very quiet here, as every playhouse is now closed, and the parks, therefore, offer the only amusements to the public.

Manager R. M. Gulick, of the Bijou and Alvin, is still in the city, and is busily engaged in arranging for the coming season of his two playhouses, both of which open in the near future.

Emil O. Wolff, director of the well-known Bijou Orchestra, is feeling very much elated over his securing Herr Max Neuendorf as his cornetist, who has only been in this country a short time, having come from Potsdam, Germany, where he was the solo cornetist in the Imperial Guard du Corps. Mr. Wolff always endeavors to maintain the high standard of his popular orchestra.

At Luna Park this week the Government Indian Band holds forth on the band pavilion. Lockhart's Elephants and Sturant and Lavardo, high wire bicycle and trapese performers, are the open air attractions.

The three Traction Parks offer band concerts and vaudeville.

ALBERT S. L. HEWES.

CINCINNATI.

Grand's Opening Announced—Girl From Paris Revived—Duss Leaves Zoo.

(*Special to The Mirror.*)

CINCINNATI, July 17.

The first house to announce its opening arrangements for the ensuing season is the Grand, which will be opened Sept. 4 by Blanche Walsh in the Clyde Fitch play, The Woman in the Case. This will be the first time in several seasons that the Grand has been opened by other than a musical attraction. Definite dates and attractions have not yet been announced by the other houses, though it is understood the second week in September will see them all in line.

The Chester Park Opera company changed its bill last night to The Girl from Paris, with Carrie Reynolds in the title-role. The revival has met with a large degree of favor and crowded houses will probably rule through the week.

Bandmaster Duss has forsaken the Zoo after a long and prosperous engagement, and this week we have Morin's Band, which, though new to this part of the country, seems to be living up to the high reputation which preceded it, and is enjoying a large patronage.

H. A. SUTTON.

ENGAGEMENTS.

Joseph Sheehan, re-engaged by Henry W. Savage for tenor roles in the Savage English Grand Opera company, alternating with Francis McLennan late of the Parsifal company.

John E. Coutts opens in advance of Primrose Big Minstrels on July 20, in Elizabeth, N. J.

H. C. Newman opens early in August in advance of one of W. A. Brady's attractions.

Herbert De Guerre, for the Eugene Blair company, for the summer.

Marion Littlefield, for next season for the leading contralto role in The Belle of the West, in which Florence Bindley will star. Rehearsals begin July 31, opening Aug. 28.

Lee D. Ellsworth, for Colonel Gordon in Polly Primrose, under management of D. L. Williamson.

NO DINNER COMPLETE WITHOUT IT

LIQUEUR

PÈRES CHARTREUX

—GREEN AND YELLOW—

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At first-class Wine Merchants, Grocers, Hotels, Cafés. Bitjer & Co., 45 Broadway, New York, N. Y. Sole Agents for United States.

REFLECTIONS.

Kyrle Bellew is spending the Summer on his yacht off Cowes, Isle of Wight. He entered the Dover-Heligoland race for the Emperor's Cup recently, but was one of the many who failed to get their boats over the starting line. Frank Connor, who has been playing with the Worcester Stock company, Worcester, Mass., this Summer, has sailed for the Isle of Wight to spend several weeks as the guest of Mr. Bellew, cruising in the Mediterranean.

Simple Simon Simple closed its season at the Savoy Theatre, Atlantic City, N. J., on July 15.

Gustav Leudera, H. W. Savage's composer, intended to come on the *Deutschland*, but he missed the ship at Dover and Mrs. Leudera and her son sailed without him. Among the numerous other notables aboard were Gertrude Quinlan, Herr E. Castel Bert, stage-manager of the Metropolitan Grand Opera House, and Frau Castel Bert, and Edgar Smith, Joe Weber's composer. On Wednesday night, after the captain's dinner, there was a ball on the promenade deck, at which Mr. Crane and Miss Quinlan gave an imitation of a cakewalk.

Clyde Fitch will sail for America July 22, bringing with him the completed manuscripts of several new plays, among which is a drama intended for Viola Allen. Its title is The Career of Betty Singleton, which was originally written some time ago. Mr. Fitch has been devoting a portion of his Summer abroad to giving it ideas that have come since the manuscript was originally planned. The Betty Singleton of the play is an actress of the eighteenth century, and the plot is woven about her love affairs. In addition to the manuscript of Miss Allen's play, Mr. Fitch is also bringing those of Her Great Match, Maxine Elliott's play, and Wolfville, the dramatization of Alfred Henry Lewis' story.

Frederick E. Mortimer and his company will close the season July 22 at Mayflower Park, Plymouth, Mass. The roster of the company is Frederick E. Mortimer, Harry W. Collins, Lawrence Wakefield, E. Estelle Sprague, Florence Hill, Florence Edney, Lucia Hartford, Lorie Sprague, Madeline Hastman, Mildred Ashland, Jennie Orr. The musical comedy, At Saratoga, has been one of the big successes on the Park Circuit this Summer.

Edward E. Kidder has completed the manuscript of Easy Dawson, the new play which will introduce Raymond Hitchcock as a star in a straight comedy, and the first rehearsal was held Saturday. The piece will open at Atlantic City Aug. 14, and the following week will begin an engagement at Wallack's Theatre, New York. The cast now includes, in addition to Mr. Hitchcock, Anne Sutherland, Flora Zabelle, Grace Griswold, Earle Browne and Frederick Peters.

J. Beresford Hollis returned from Peak's Island last Tuesday and immediately began rehearsals of The College Widow. While at Peak's Island he had the pleasure of meeting the Gem Theatre company and playing with them two weeks.

Mrs. Isabelle Standing (Isabelle Urquhart), residing at New Rochelle, has filed a petition in bankruptcy, with liabilities of $6365 and assets of $50 cash on hand and $3.69 cash in the Second National Bank of New York. She has other assets for which which she demands exemption, consisting of wardrobe, $50; household furniture, $600, covered by a chattel mortgage of $500, and a lot in Woodlawn Cemetery, $405. The debts were contracted between 1899 and 1905, and are for borrowed money, dresses, dry goods, furs, photographs, house furnishing, upholstery, plumbing, china, livery, medical advice, dentistry, etc.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy

THE LONDON STAGE.

Stephen Phillips' New Play—The Axis Produced—Galatheа Revived—Notes.

(Special Correspondence of The Mirror.)

LONDON, July 8.

The sensible citizens of Britain famous throughout all other nations for courage and common sense must really look severely to

Photo by Campbell & Gray, London, Eng.

MOLLY MAGUIRE.

some of your many millionaires who are just now disporting on this side of the pond, for certain of these plutocrats are behaving in a manner that makes many of us more than ever doubt their sanity. For example, at the beginning of this week, when all decent Americans in these islands and large unmbers of their well-wishers were sorrowing for the death of your great and good citizen John Hay, and when Ambassador Whitelaw Reid and other Americans here had to postpone their projected Independence Day receptions and meetings, a couple of your gold-gorged natives made themselves supremely ridiculous. One gave a little dinner at the Savoy at a cost of thousands of pounds (the flowers alone cost £400), and another who lives up in the most glorious part of our glorious Thames gave a little concert at which, it is reported, he paid the melodious Melba £1,000 for singing four songs!

While upon matters of more or less moment to my American friends, I may here mention that your droll comedian William Collier and his clever comrades finish the present run of The Dictator at the Comedy next Saturday, to re-appear in London later in certain other American-made plays, including Augustus Thomas' comedy, On the Quiet. That Ada Rehan is fast recovering from her much-exaggerated attack of appendicitis. That Edna May, who sailed for your shores a few days ago, returns to London next Easter. That Charles Frohman, who starts for your city in a fortnight, has secured a new play called All-of-a-Sudden Peggy, by a new author named Ernest Denny. That Sir Henry Irving has just settled with the said C. F. to do a fifteen weeks' American tour, starting next January. That Charles Hawtrey, who is still playing A Message from Mars at the Avenue, returns to you next October. That the eight weeks' Opera and Dane season arranged by the Shuberts at the Waldorf ends next week. That sale of Mrs. Brown Potter's goods and chattels at her lovely Thames-side House at Bray (where the versatile Vicar came from) realised some £3,000. That Cora's mommer bought in Cora's portrait for £70, and that poor Cora herself figures in the London bankruptcy list this morning. Her name is set out thusly: "Brown-Potter: Cora Urquhart, actress Savoy Theatre—Unmarried."

While on themes more or less interesting to Americana, I may as well add that a series of powerful articles showing the methods adopted by the American Theatrical Trust are now appearing in the London *Referee*, and that in the very Pro-Pro *Evening Standard and St. James' Gazette* of yesterday "B. L." (otherwise Basil Lawrence) writes:

"Speaking to Mr. Frohman recently, I mentioned that it seemed to us in England that the complete absence of the actor-manager resident in his own theatre in New York, as he is resident in London, was one of the worst effects of the Theatrical Trust, and one which furnished its critics with a most serious count in their indictment. Mr. Frohman gave what certainly seems to be a feasible explanation of this.

"'It has nothing whatever to do with the "Trust," as it is called, though it is not a Trust at all,' he replied. 'There are no resident actor-managers in New York, simply because no one actor can play there for more than four months in any one year. You must understand that in America it is not London first, and the rest nowhere. There are a dozen New Yorks throughout the Union. New York alone is not big enough to support several seasons in the year by one actor-manager. And there are great cities with beautiful theatres in various States waiting for the "stars" and eager to pour money into their treasuries. These centres would not submit to being put off with the touring substitute, as is the case in England. So rather than have the responsibility of theatres in New York on their hands for eight months each year, when they would not themselves appear in them, and having to worry about attractions for their playhouses while they are away acting, the American actor-managers place themselves in my hands to provide a home for them in New York in the season, and leave me to fill the theatres for the rest of the year.'"

The new play record for the week in this metropolis is not a very brilliant one. Poet Stephen Phillips' new one-act play, Alymer's Secret, produced by F. R. Benson in front of The Comedy of Errors at the Adelphi last Tuesday, proved, alas! more morbid than marvellous. It is a sort of adaptation of the gruesome old story of Frankenstein and the Monster which he created. But being minus the lurid romantic glamor of that old fable and the early dramas based thereon, Alymer's Secret panned out as unconvincing and not at all worthy of the brilliant young baird who wrote Herod and Ulysses for Beerbohm Tree, and Paolo and Francesca for George Alexander. The young poet is very popular and every one will, with me, wish him better luck with the Nero play he is writing for Tree. Tree, I know, already thinks that this play is shaping nobly. The aforesaid revival of The Comedy of Errors by the usually clever Bensonians was not epoch making. Benson clowned overmuch as Antipholus of Syracuse. The best people in the piece were George Weir and Arthur Whitty as The Two Dromios, and Mrs. Benson as Adriana.

Two new suburban plays have met with success. One was Geoffrey Stirling, adapted by Neville Lynn from the novel of the same name, by Mrs. De Courcy Laffan, wife of an erudite but esteemed clergyman of Shakespeare's town, produced last week at the Grand Theatre, Fulham-on-Thames. This play has some very strong domestic scenes which received full histrionic justice, especially from Harry Paulton, Tripp Edgar and Henry Doughty, who produced the play.

The other new suburban drama was played at what old Chaucer called Stratford-atte-Bowe and was of a supernatural kind, and was called From the Unseen World, and was the work of an actor named Creagh Henry. The leading villain started business very soon in Act one by murdering two people within a few minutes of each other and with the same knife, which, of course, belonged to the hero, who, also of course, was falsely accused. He was only accused of the first murder, that of a miserly astronomer who had many big sacks of gold hidden in a secret cupboard. Nobody (except we audience) knew anything of the other corpse, that of the father of a girl whom he had betrayed, for the foul double murderer concealed that corpse in his other victim's cupboard, where he kept all among the gold for three acts, or eighteen months. You are to note, however, that the ghost of victim number one took to walking about the old Irish mansion where he had been murdered, but the other corpse had no ghost, perhaps because it couldn't get out of the cupboard.

The Astronomer's ghost anon turned up at a swagger spiritualistic séance, where he pointed out the real murderer, who forthwith fled and hid himself in the astronomer's observatory, where, however, he soon got the horrors and leaped through the window into a chasm below, where he was smashed to fragments; and served him right, say I, for a greedy wretch! Fancy not being satisfied with committing one murder! The wholesale scoundrel!

The best acting in From the Unseen World was that of Dora Rignold as the persecuted heroine, Charles Vane as the falsely accused hero, and Stewart Ewart as the double-dyed double murderer.

The most promising new play of the week was The Axis, written by Cyril Harcourt, and produced by Actor Scott Buist at the Criterion on Wednesday. It is a really bright and clever comedy, so much so that one kept regretting it was not just a bit better. But as the author is very young he will doubtless do better as age with his stealing steps begins to claw him in his clutch, as the First Gravedigger says. The Axis revolves around (if I may thus put it reversely) a certain brilliant polar explorer, who regards ice as the world's axis, instead of which (as you know, dear boys and girls) the world's axis is love, and don't you forget it. This truth is brought home to the explorer in a series of smart scenes in which his friends and well-wishers play the Beatrice and Benedick Much Ado About Nothing trick upon him and the damsel, whom they think they ought to marry. The Axis was well received, and excellent acting was put in by Scott Buist as the explorer, Holman Clark as a professor, Athol Stewart and Marie Illington.

The Axis was followed by a new one-act play written by Stephen Bond and entitled Where the Crows Gathered. This was nearly as gruesome as Aylmer's Secret, and it was only tolerable and to be endured on account of the splendid acting of Ethel Irving as a French courtesan who repentantly returns to her native French village with intent to marry a certain admirer, who, however, has secretly arranged to carry off a poor innocent girl. All ends unhappily, for they all kill each other!

A highly interesting performance, anyhow interesting to such ardent old play lovers as myself, was the revival of John Lyly's play Gallathea by the Pastoral Players at the lovely Botanic Gardens, Regents Park, on Thursday night. This play, by the old Euphuist (who invented the bombastic and mad-metaphor jargon of what Tennyson calls the spacious days of Great Elizabeth), had not been played for over three hundred years, and it was very interesting to watch the progress of this strange mixture of old Greek gods and goddesses with the Elizabethan rustics. All the characters are more or less evolved concerning the welfare of two of the most beautiful of Lincolnshire virgins, who have been selected to be sacrificed to Neptune in order that the marine god may not overflow the land. The fathers of the two maidens disguise them as boys in order to evade the sacrifice decree, and the two girls fall in love, each taking the other for a boy. The ending is as quaint as it is artless, for in order that the love of the two girls shall be set in order Venus steps in and arranges to change one of them into a real boy. As the curtain falls Venus refuses to say which is to be the be and which the she until they reach the church door. Of course, all this sounds very silly on paper, but in the playing, much to my amazement, it comes out very well indeed, and kept the al fresco audience interested all the time. Of course, to play students, old Euphuist Lyly is chiefly interesting for the fact that William Shakespeare, who was a mere lad when Lyly was playwriting, burlesques him unmercifully in Love's Labors Lost. W. S., however, took care to poach freely upon honest old John, from whom he has filched much meritorious matter.

Closures are now the order of the day. Those two big variety theatres, the Empire and the Lyceum, have put the shutters up and the regular theatres now closed include the Strand, Terry's, the Savoy and the Shaftesbury. The Haymarket, the Imperial and the Comedy close next Saturday and His Majesty's will close after Beerbohm Tree's production of Comyns Carr's adaptation of "Oliver Twist," next Monday.

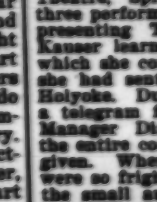
At the moment of mailing the only West End new play announced for next week is George Bernard Shaw's mark tragedy, entitled Passion, Poison and Petrifaction, which a big batch of the stellar players are to enact at the Botanic Gardens, Regents Park, next Friday at a garden party to be given in aid of the Actors' Orphanage.

Herewith is a photo of Molly Maguire, a sweet little American actress and singer, who has been scoring in the London variety theatres. Molly is as melodious as she is pretty, and that is saying a great deal. GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Caroline Morrison was hostess at the tea served at the headquarters last Thursday afternoon, and among those present were Clara Thropp, Anna Schaefer, Mrs. R. A. Greenfield, Beatrice Mariza, from San Antonio, Tex.; Rosalie De Vaux, May Kingsley, Mrs. W. C. Dornin, Mrs. Maggie Breyer, Mrs. A. L. Place, Miss Pearl Ford, Mande A. Scott, of the Boston Chapter; Minerva Florence, Margaret Dybas, May McNally, the Rev. F. J. Clay Moran, Camille Prescott, Mr. and Mrs. H. S. Hadfield, John H. Costello, and Robert Wagner.



The entertainment included songs and recitations by Miss Thropp, recitations by Mr. Hadfield, Miss Scott, and C. T. Catlin, and an interesting address by Dr. Moran.

Clara Thropp will be the hostess at the tea served next Thursday, and members of all Chapters are cordially invited.

The New York Chapter held its regular meeting of the Board of Directors on July 12. The election to fill the vacancy of the chairmanship of the Entertainment Committee was deferred to the August meeting. Owing to the absence of the Treasurer, Dr. Rushton, Charles T. Catlin was appointed to act as Treasurer pro tem. during the months of July, August, and September. The various committees of the Chapter reported progress, and it was ordered that the Chapter rooms be closed at the following hours until September 1: Saturdays, 12 noon; Thursdays, 5.30 P.M.; other days at 3 P.M. This action was subsequently confirmed by the National Council.

The National Council held its July meeting on Friday, the 14th. The appointment of the standing committees was deferred until the meeting of Aug. 4. Vacancies on the Church and the Stage side of the Associate Councilors were filled by the election of J. B. Arthur and Mrs. Bessie T. Bennington, respectively.

PROCTOR'S FIFTH AVENUE PLANS.

Amelia Bingham will head the stock company at Proctor's Fifth Avenue Theatre the coming season. As was announced in THE MIRROR last week, the policy of this house will be to present new plays by American authors, as well as older plays that have proved favorites. Miss Bingham will play at the regular evening performances and three matinees a week, and an alternate leading woman will be engaged for the other matinees. It is reported that Chrystal Herne will be the alternate. The policy of giving vaudeville between the acts will be entirely abandoned.

Miss Bingham and Mr. Proctor have several plays under consideration for the opening, which will occur in September, but nothing has yet been definitely decided. Negotiations with Eugene Presbrey, Franklin Fyles, Paul M. Potter and George Broadhurst are under way for new pieces from their pens.

Miss Bingham had already arranged to go on tour in the Fall and advantageous bookings had been made for her. But these plans have been abandoned and she will spend the entire season at the head of the stock company.

A PIRACY STOPPED.

The Diamond Stock company at the Nelson Theatre, Springfield, Mass., closed its season three performances earlier than planned. It was presenting The New Governess, which Alice Kauser learned was Margaret Overton's Niobe, which she controls and the manuscript of which she had sent to the company when it was in Holyoke. During the third act Friday afternoon a telegram from Miss Kauser was received by Manager Diamond threatening prosecution of the entire company if further performances were given. When this was read to the actors they were so frightened they quit then and there, and the small audience is still unfamiliar with the denouement of the play.

Under the new Massachusetts law, passed last year, every member of a company playing a piece without the consent of the owner is liable to a fine of $100 or six months' imprisonment, or both. Incidental to this crisis, the actors were disappointed at the box office also. They were playing the closing week for the receipts, and during this last performance Tessie Donovan, the ticket seller, decided that it was a good time to collect the several weeks' salary due her, and had a lawyer seize it.

BROOKLYN'S NEW ACADEMY.

The Board of Directors of the Brooklyn Academy of Music, Lowell M. Palmer, chairman, have announced that the plans submitted by Herts and Tallant, of 32 East Twenty-eighth Street, New York, have been adopted and that work on the Academy would begin at once.

The Academy will cost $1,000,000. It will be constructed on the most modern lines and will comprise two auditoriums and a ballroom. The main auditorium, which will be for grand opera and dramatic productions, will have a seating capacity of 5,000. The other auditorium will seat 1,500 and will be used for lectures and concerts.

The building will front on Lafayette Avenue and will extend from St. Felix Street to Ashland Place. The plans call for a building 178 x 220 feet. The auditoriums will be on the first floor. On the second floor will be the ballroom, with a floor space of 5,500 square feet. The Brooklyn Institute will occupy the third floor.

GUY BATES POST HURT.

Guy Bates Post, leading man of The Heir to the Hoorah, met with an accident the afternoon of July 11 and was unable to play his part after the first act of the comedy at the Hudson Theatre that night.

Mr. and Mrs. Post (Sarah Truax) had been visiting friends in the Bronx in the afternoon, and the party had decided to return to town in an automobile. In coming down a steep grade the machine got out of control of the chauffeur and headed for an embankment. Mr. Post and his friend, Mr. Cheever, jumped.

In the evening he went to the theatre, but under the insistence of his physicians he gave up after the first act. His part, Joe Lacy, was played by Wilfred Lucas, who was Bud Young in the piece.

A MOTHER GOOSE BENEFIT.

Society folk of White Plains and other towns in Westchester County are greatly interested in two Mother Goose plays given in the open air at Fairlawn, a large country place in White Plains, the nights of July 13, 14 and 15 for the benefit of the local Young Men's Christian Association for four times. The big estate was transformed into a miniature fairyland by many electric lights. The two plays given were Miss Muffet and the Spider and Mother Goose Jubilee. The costumes of the players were novel, while the songs were greeted with hearty applause. Tom Coburn, who played the part of the clown rat in the Pied Piper last year, was the spider in Miss Muffet. There were Germans, Dutch, Italian and Tyrolean dances in costume and many other features.

ELKS' CONVENTION.

The biggest convention in the history of the order is what the Elks call the Grand Lodge meeting at Buffalo last week. Between 1,500 and 1,700 Grand Lodge members were registered, and nearly 50,000 Elks of all degrees were in the city, many of them bringing their families to swell the list of strangers to 100,000. And the whole crowd, augmented by apparently the entire population of Buffalo, was either in the great parade of Wednesday or on the street watching it go by. Next year they are all going to Denver.

Election of Grand Lodge officers and the reading of annual reports were held Tuesday. Those officers chosen were: Grand Exalted Ruler, Robert W. Brown, Louisville, Ky.; Grand Esteemed Leading Knight, C. F. Tomlinson, Winston, N. C.; Grand Esteemed Loyal Knight, Charles W. Kaufmann, Hoboken, N. J.; Grand Esteemed Lecturing Knight, Edward McLaughlin, Boston; Grand Secretary, Fred C. Robinson, Dubuque, Ia.; Grand Treasurer, John K. Tener, Charleroi, Pa.; Grand Tiler, W. W. McClelland, Pittsburgh, Pa.; Grand Trustee, long term, John D. O'Shea, Lynn, Mass.; Grand Trustee, short term, Dr. W. H. Haviland, Butte, Mon.

The election of all but Dr. Haviland and Mr. Kaufmann, was by acclamation. Mr. Kaufmann was opposed by R. L. Quiesser, of Zanesville, O., and Dr. Haviland's opponents were Cal L. Kingsley, of Waterloo, Ia., and Mayor Charles C. Schmidt, of Wheeling, W. Va.

The report of the Grand Secretary contained the following:

The success of last year has exceeded all expectations. Fifty-three new lodges have been added to the list. We have gained 22,888 in membership, giving us to-day 988 lodges and a total membership of 200,040. With quantity is coming quality. Last year there were six lodges with a membership of over 1,000; now we have seven such lodges. Louisville dropped below the mark, while Cincinnati and Spokane were added to the list.

Wednesday, the day of the parade, was rainy, but the clouds broke in time to allow the fantastically garbed marchers with their fifty bands to assemble between showers. Seventy-three lodges paraded in all. Parade prizes were awarded as follows:

Best appearing lodge in parade—Toledo Lodge, No. 53, first prize of $500; Detroit Lodge, No. 34, second prize of $100 silk banner.

Unique uniform—Single prize, $500, awarded to Cleveland Lodge, No. 18.

Greatest mileage, $500—El Paso Lodge, No. 187.

Lodge accompanied by greatest number ladies, $500—Bridgeport (Conn.) Lodge, No. 38.

Lodge having greatest number in line, nearby lodges barred, $500—Erie (Pa.) Lodge, No. 67.

Lodge having greatest number men in line, home lodges barred—Rochester first, Lockport second.

At the Grand Lodge session following the parade, Denver, "Mile High," was chosen as the place for the 1906 reunion. The vote was: Denver, 496; Dallas, 242; Atlantic City, 23; Saratoga, 1. The week of July 16 was selected as the date. During the week the Denver contingent had made things lively electioneering for their city, and after the vote Denver badges and banners were everywhere.

At the last sessions of the Grand Lodge the question of relationship with the so-called Canadian Elks was brought up, but laid on the table to go over for at least another year. The resolution in regard to excluding saloon keepers from membership in the future was brought up by Robert S. Morris, of Louisville, and referred to the Committee on Rules, which reported that the matter should go over for a year. The report of the Committee on Ritual as adopted allows more latitude to subordinate lodges in certain portions of the ceremony of initiation. It was decided to reduce the age limit for admission to the Elks' Home at Bedford and to permit wives and daughters of indigent Elks to enter the Home.

RECORDS FOR PRIVATE ENTERTAINMENT.

Five thousand dollars for four songs, occupying not twenty minutes in the rendition, is the record price paid by William Waldorf Astor to Madame Melba at a recent concert at his palace in Carlton House Terrace, England. This amounts to $250 a minute. This is the second time Mr. Astor has created a record for the amount paid to an artist for a private engagement. Some years ago he gave Paderewski a like sum for playing at an "at home" at Cliveden, and these two payments are believed to be the highest fees ever paid for a performance at a private house.

"BURRELLEING."

"How to make the name of a newspaper a household word—that is a matter for serious thought," said a New York city editor recently. "One of the best contributory means that I have found is to have your newspaper Burrelled."

The listener sat up in his chair. "Burrelled!" he exclaimed, "that's something about press clippings."

"Yes," continued the editor. "It certainly is. The Burrelle concern here in New York is the largest press clipping bureau in the world, so that now the name Burrelle has become synonymous with press clippings."

"What has that to do with popularizing the name of a newspaper?"

"Well, I send Burrelle a dozen copies of each issue of my paper, and every week I receive letters from utter strangers saying: 'I received a clipping from your paper through Burrelle; please send advertising rates,' or 'send me 100 copies,' or something of that sort. It is the best and cheapest advertising that a newspaper can do. It introduces a paper to new people who would not otherwise see it, and keeps it before those who already know it."

"I have never looked at Burrelleing from that viewpoint before."

The editor continued: "If you sat at this desk you would realize how familiar the names of certain papers have become to me through Burrelle's slips, and you would appreciate the direct and great value of that sort of circulation. Marked copies are all very well, but marked copies go astray, and the marked copy intended for the publisher may land on the editor's desk and the publisher remain in blissful ignorance of all the nice things said about him. The clipping service places the item in the hands of the man it is intended for, and my paper gets the credit or the blame. Years ago I worked on a paper where a youth was employed at a good salary whose sole duty it was to clip all personal mention and send the items with the printed slip to the subjects. The Burrelle system does this work, does it more thoroughly and systematically, and does it for nothing. It is good advertising and it pays."

A RISING YOUNG FIRM.

It is seldom that a young firm of managers jumps to the front so quickly and successfully as has Stephens and Liston, of Detroit, Mich. These young men were formerly headliners in vaudeville, and during their leisure moments wrote a three-act musical comedy and gave it the title of My Wife's Family, which met with almost instantaneous success and played forty weeks last season and many return dates by special request. Mr. Stephens is the author of several successful sketches used in vaudeville by his own company and by other headliners, while Harry Liston is equally well known as a writer of song hits. This year the comedy will take to the road early next month, being booked solid for forty weeks. The firm is permanently located in the Detroit Opera House. They will have several attractions on the road this season, among them being Hey and Mimy, The Military Maid, and others.

ENGAGEMENTS.

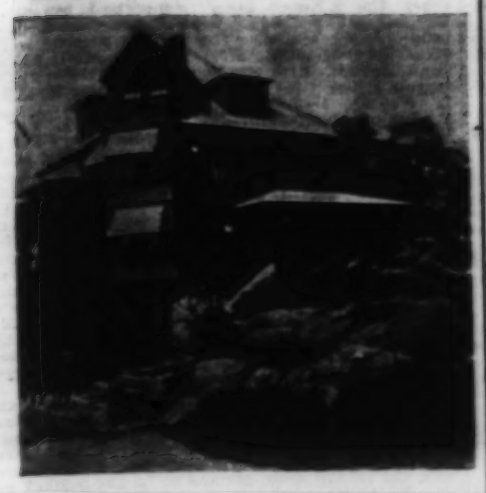
For E. J. Carpenter's At Cripple Creek company: A. G. Rainbridge, advance representative, and R. D. Scott, musical director. For his A Little Outcast company: Frank Bertieri, as manager; Jack Campbell, advance; Grace Rainbridge, Lillian Whitehill, Willis Ryley and Ruby Ryley.

Charles D. Hammond, who has been connected with the Campbell Brothers' Circus as contracting agent, closed with that show last week and has joined with the Woodward Stock company as business manager for next season.

For Wheeler, of the Henry W. Savage forces, has been transferred from The County Chairman to The College Widow, and will play the part of Bertha Tyson, the Kansas Girl, opening with the Western company at the Studebaker Theatre in Chicago, July 31. She is the daughter of Will G. Wheeler.

AT SUMMER PLACES.

Percy Plunkett Takes a Party Fishing—Mount Clemens Crowded—Hot Weather News.



George Bloomquest, for five years the light comedian of the James Neill company, and Donald Bowles, for three years the leading juvenile man of that same organization, are Summering at the latter's Summer cottage, "Greyledge," at Gloucester, Mass., on the popular North Shore. A picture of the cottage is printed above. Their cruising launch, the *Frisco*, named for San Francisco, the Neill company's great stronghold, is a familiar craft up and down the New England coast.

Dean Borup and his wife (Elma Gillette) have moved into their new cottage at Floral Park, Long Island, and are enjoying the Summer there.

Charles F. Dittmar, Maurice Freeman and Paul Scott rescued from drowning, July 11, at Jamaica Bay, L. I., Mr. and Mrs. Edward Zenker and Mr. and Mrs. Hagemeyer and a child, all of New York. A severe storm was raging, and the boat of the party had capsized in the bay.

Thomas Ross left last week for a couple of weeks' rest and fishing in Quebec. Rehearsals of Henry Blossom's new play, A Fair Exchange, in which Charles Dillingham is to star Mr. Ross next season, will begin Aug. 1.

Mabel Lloyd is spending the rest of the Summer season at Fort Lowry Hotel, Bath Beach, L. I.

Madame Marcella Sembrich is spending the Summer at the Grand Hotel, Molosin, Switzerland, where she is resting and preparing for the strain of another season at the Metropolitan.

Mr. and Mrs. David Miles (Anita Hendrie) have just returned to New York from a month's fishing trip in the Adirondacks, where they secured many a creel full of speckled beauties.

Hal Stephens and wife, known to the stage as Isobel Allen, are spending the Summer months at their cottage at Fisher's Glen, on Lake Erie.

Robert D. Cain and Charles M. Harris are Summering at Elberon, N. J. They will play a special engagement of three weeks in New York before their regular season.

Adele Ritchie, who passed last Summer in a villa she purchased on Orienta Point, has sold her place and is Summering in the Porter Allen cottage at Rye.

Channing Pollock, of the Shuberts' staff, left last Saturday for a week at Molimcus, Me. This is his first vacation in seven years. He has earned more than this average of a day a year.

Horace Raulton is Summering at Belmar, and says it is the finest beach on the Jersey coast.

Edith Gramm, late of the Two Johns company, is Summering with her father, the Hon. Otto Gramm, in Laramie, Wyo.

Robert S. Stoddart sails for Nova Scotia July 20 to fish for trout in the streams and lakes about Milford, Annapolis County, until the maples are ablaze in September.

Herbert Marion, last season with Mrs. G. H. Gilbert and later with the Francis Wilson company in Cousin Billy, left the hospital July 13 after recovering from a severe case of nervous prostration, and has gone to the "Marion Hut," at Edgemere, Long Island, to try and get back the twenty-four pounds he lost. He is re-engaged for Mr. Wilson's company next season.

Fritzi Scheff, who is in her home in Frankfort-on-the-Main, will go at the end of this month to San Moritz for a couple of weeks, and then will sail for New York to begin rehearsals of her new opera, Mlle. Modiste, by Victor Herbert and Henry Blossom.

Ira J. La Motte, who has managed the Lafayette Opera House, Washington, D. C., for the past three years, is spending his vacation in Long Eddy, Sullivan County, N. Y., fishing Mr. La Motte will again manage the Lafayette the coming season.

Blanche Shirley has been engaged to play the lead in The Curse of Drink, under the management of Charles E. Blaney, opening in Detroit July 30. She is spending the Summer with a party of friends at Bensonhurst-by-the-Sea, L. I.

William (Mulkey) Beach, formerly of the team of Beach Brothers, is the guest of his father, Judge W. C. Mulkey, at East St. Louis, Ill. This is the first opportunity Mr. Beach has had to visit his father in six years. Last season he was with A Child of the Slums company, later joining Edwin Young's Indiana Folks company.

Harold Kennedy sailed on the *St. Louis* July 15, to spend a few weeks in London.

The Earl and the Girl company is well represented at the Woodcliff Inn, Freeport, L. I. Amelia Summerville, Nellie McCoy, Bessie McCoy, and Templar Saxe are spending the time pleasantly until the opening of the company at the Casino Theatre.

H. Percy Melden, of the Baldwin-Melville Stock company, has been in Dublin for ten days, thence goes to London and Paris and back to New Orleans.

Business-Manager J. Clifford Wodetzki the past Summer the general agent of the United States Carnival company, has just closed for a much needed rest, and is recuperating at Lincoln, Ill. Last season Mr. Wodetzki was on the One Hill staff.

Mr. and Mrs. Charles Rowan have rented a cottage at Canonicut, R. I., for the Summer.

Adele Block is the guest of Ella Wheeler Wilcox at her country place in Short Beach, Conn.

Mr. and Mrs. William L. Raynore (Viola Keene) have purchased a beautiful Summer residence at Sea Cliff, L. I., and intended spending this Summer there, but accepted a tempting offer for June, July, August, and September with Charles A. Taylor's Stock company on the Pacific Coast, and now are in the sixth week at Seattle, Wash., with San Francisco, Portland, Los Angeles, Salt Lake, and Denver to follow.

Percy Plunkett writes from Edgartown, Mass., under the date of July 5:

Charles W. Young writes from Clementine Bath House, Mount Clemens, Mich., under the date of July 15: "This is the nearest to heaven that many of my companions have ever reached, and when we read of the heat in the large burgs and think of the grand cool climate here and are able to sleep with sheets, blankets and spreads over us every night, it is worth calling heaven. The nine bath houses here average over 350 baths per day. I mention this to give my friends an idea of how many suffering people come here, not for relief but to be cured of all diseases that doctors cannot cure. There are about nine thousand strangers here to-day, and at the hotels and boarding houses it is a case of S. R. O. But I have got a few fine quiet places in reserve for my professional friends, but I would advise them to write a few days in advance before they come. The headliners this week are Pat Short and Mrs. Short, manager of the Olympic Theatre, St. Louis; John P. Harris, manager of the Olympic Park, McKeesport, Pa.; I. S. Potts, manager of John W. Vogel's Minstrels, who can be addressed care Clementine for three weeks. Mac M. Barnes is here to rest and boil out a few pains and grease paint before starting a long season's work with William A. Brady's 'Way Down East company. Murry Woods arrived to-day, feeling very ill, but the fresh air and one bath brought back the happy thoughts of what our waters did for him seven years ago, and he is sure he will return to New York in four weeks a well man. Al. E. Hutchinson, the comic singer and banjo tickler, as he styles himself, is here having a good time, as he calls it, playing at the hotels. Papatina, the greatest of all French dancers, has just 'phoned me that she is in the city and will be at the Clementine for her bath at five o'clock in the morning, and says she has great prospects for the coming year. J. W. Kaufman, manager of Opera House, Gallipolis, O., is here and can be addressed care Clementine. Lew Hawkins writes to the Arlington that himself and Mrs. Hawkins will be here on the 22nd for at least six weeks. Dan McAvoy is entertaining his many friends with a very pretty little story by himself, and he claims to have the copyright of the title, 'No Woggiebug in Mine.' I had a letter from Mrs. Frank A. Tannehill saying she will be here with great quantities of rheumatism Sunday morning. The citizens are trying very hard to have the vaudeville artists here get up an entertainment for the coming week. Nick Norton and I have offered our services, provided the proceeds go to the Actors' Fund."

"One week ago to-day a 'bunch' of well-known 'troupers' arrived at this port. In the party were Mr. and Mrs. Bernard A. Reinold, Edgar Selwyn and Mrs. Selywn (Margaret Mayo), Bennet Musson, and J. W. Palser, of The Virginian company. They all were received with open arms by Percy Plunkett at 'Players' Cottage,' where he has been alone for over a month. Things have been lively in this old town ever since this crowd hit our shore. On Monday, July 10, we put in the entire day blue fishing. We landed fourteen handsome fish. Edgar Selwyn caught the first one, a beauty, weighing eight pounds. This is the first fish Selwyn ever caught in his life, and I presume Broadway will never hear the last of it. I never saw a man dance a 'sailor's hornpipe' better than did Selwyn when he landed that fish. Bennet Musson went a little better by catching one eleven pounder. When Musson landed the fish in the cockpit of the boat he let out a yell that would have done credit to a Piute Indian. His first remark was 'Gee! I wish there was a saloon here.' I do not know if he wished to treat the crowd or the fish. Margaret Mayo landed three good-sized fish, and Mrs. Reinold managed to catch four. Reinold did not get a bite, but he entertained us with nautical songs and stories of his whaling voyage when he sailed from here thirty years ago in the good bark *Clarice*. The following day, July 11, we hired a three-seated rig and arranged a fishing trip for perch, for the benefit of J. W. Palser, who did not go on the blue fishing cruise. Palser is not a good sailor. He prefers to do his fishing on land. Having no guide, and relying on a roughly sketched chart, we managed to get lost on the Vineyard downs, about four miles from Edgartown. We were bound for Oyster Bay—I should say Oyster Pond—said pond being on the farm of one Allan Norton. I was the pilot, and insisted I was on the right road, but Reinold and Palser, who are theatrical business managers, insisted I had not routed the company as it should be routed, so they took charge, with the result that we found ourselves stranded in a marsh. To add to the confusion, the traces broke and the horse walked out of the shafts and ran away. Percy Plunkett's Piscatorial Pikers were stranded high and dry with no compass or other means of finding out where we were at. At last I saw in the far distance a couple of old tombstones. I 'hiked' over to them and saw they were sacred to the memory of John and Mary Norton, who had departed this life in 1814 and 1815. The dear departed souls had put us on the right road at last. Reinold having caught the horse and mended the trace with a piece of barbed wire, we soon resumed our way and found the home of Allan Norton, who treated us very nicely. We soon had our tackle ready, and after three hours' fishing we had the pleasure of catching six fish, weighing just nine ounces in the aggregate, not a bad day's fishing by any means. Palser did not catch a fish. He slept all the time we were putting bait on our hooks. We finally managed to get back to Edgartown for a very late supper. Edgar Selwyn, Margaret Mayo, Bennet Musson, and J. W. Palser left the next morning for Nantucket, where they go to visit the Actors' Colony at Siasconset. Reinold is still at 'Players' Cottage,' where he is to remain until it is necessary to return to New York. Will Harkins, Ben Horning, and a few more professionals are soon to be here, when Pease Point road will look like Broadway. We are waiting for them."

GOSSIP OF THE TOWN.

Auctioneers announce the sale of Mrs. Brown Potter's jewels next week.

Amy Ricard has been engaged by Harrison Grey Fiske for the leading woman's role in Edith Ellis Baker's new comedy, Mary and John, a part which is said to fit her artistic personality admirably.

Ezra Kendall opens his season at the Pier Casino, Asbury Park, July 19, jumping direct to Salt Lake City July 28, then to San Francisco August 31. He will open in Weatherbeaten Benson, but will produce a new play by Sydney Rosenfeld during his season in the Northwest.

Florence Coventry, who has been playing the nurse in The Heir to the Hoorah, left yesterday for a short vacation at her home in Huntington, Quebec. She has been re-engaged for The Heir to the Hoorah for next season.

Henry C. Mortimer was called upon at very short notice last Tuesday to play Edwards Davis' part in The Unmasking with the Edwards Davis Stock company at the Lafayette Theatre, Detroit, owing to Mr. Davis' illness, and succeeded admirably with the role. He will continue to play principal parts with the company for the remainder of the season.

George C. Tyler sails for home to-day (Tuesday) and is expected to arrive in New York July 25. An automobile trip through Norway was part of his Summer pleasure.

Clyde Fitch sails a week from Thursday to begin rehearsals with Maxine Elliott in the new play to be produced at the Criterion Sept. 4 after being tried on a Buffalo audience a few nights before. Miss Elliott will reach New York about August.

Galwey Herbert, a well-known English actor, arrived in New York on the *Etruria* on Saturday last.

Walter S. Baldwin, of the Greenwall Theatre, New Orleans, wishes the statement that his house has been taken by the burlesque managers corrected, as he has a lease that still runs for four years, and he will continue to manage his theatre himself during that time.

Thomas Holer, Wilson Reynolds, Ulyna Ketcham, Nellie Marck and Cellmont Barkland, of the Harry Corson Clarke company, joined the Actors' Fund July 1.

Rehearsals for Murray and Mack's new musical comedy, Around the Town, will commence July 31. The season opens Aug. 21 at the Grand Opera House, in Philadelphia. Charles A. Murray is visiting at his home in Muncie, Ind., and Ollie Mack is Summering at Sea Cliff, L. I.

Theodore Kremer arrived Friday on the *Deutschland* from his annual trip across the water. While abroad he purchased a play at Weisbaden for production here entitled Artistic Sinners. Mr. Kremer will at once begin rehearsals of his new play, Secret Service Sam, in which Charles T. Aldrich will star the coming season under the management of Al. H. Woods. Mr. Kremer has other plays pending for early presentation.

Kitty Kerwin Griffith and H. S. Griffith have closed a successful season with Barney Bernard in The Financier.

Clara Thropp has signed with Edwin Warner for the Hanlon's new Fantasma. A part entirely new to the production is being written for her.

Mrs. Annie Yeamans has been engaged for a very prominent character part in Mary and John, Edith Ellis Baker's new comedy, which Harrison Grey Fiske will produce at the Manhattan Theatre early in the Autumn. The role is said to be one with rich possibilities in line with Mrs. Yeamans' abilities as they have become so well known to the American stage.

Marie Doro and Ada Dwyer sailed Saturday on the *St. Paul*. Miss Dwyer is to reappear in Merely Mary Ann. Miss Doro returns to London with Mr. Gillette.

The Heir to the Hoorah closed its season at the Hudson Theatre July 15. The company will disband until September, when it will reassemble for an engagement in Boston. The next production at the Hudson Theatre will be Man and Superman, George Bernard Shaw's comedy, which will be presented on Sept. 4.

The Rothenberg Opera company, which revived The Chimes of Normandy at Deimling's Music Hall at Rockaway Beach, has been dispossessed by Adolph Deimling, owner of the music hall. The music hall will be used by Deimling himself for vaudeville.

Marcus Mayer, who is to manage Evie Green and The Duchess of Dantzig company next season, has returned to New York. Mr. Mayer announced that he had secured for Klaw and Erlanger the Russian Princess Kratonkaea. She is the proprietor of a new theatre in St. Petersburg, and will be seen in repertoire.

Daniel Frohman and Mrs. Frohman (Margaret Illington) arrived from Europe on the steamship *Philadelphia* on July 16. He has contracted for a drama and comedy for the Lyceum Theatre. The latter is by Arthur W. Pinero. He has also procured a comedy by Cecil Raleigh and a serious play by Israel Zangwill. The Lyceum Theatre will open in August for two weeks of Mrs. Leffingwell's Boots, followed Sept. 4 with Nat C. Goodwin in The Beauty and the Barge. Daly's will open on Sept. 2 with the musical success, The Catch of the Season, with Edna May in the lead.

Ernest Lamson left the city yesterday for Arizona. Mr. Lamson will combine business with pleasure on the trip and will spend a few weeks with his mother at her Summer home in the Granite Mountains, returning East in time to open with The Heir to the Hoorah early in September.

STOCK COMPANIES.

Louise Marcelli, one of the popular members of the Empire Stock company of Columbus during the past two seasons, and who has been playing at the Colonial Theatre, Cleveland, this Summer is seriously ill with acute stomach trouble, and is now in St. Vincent's Hospital in the Forest City. She has lost twenty-eight pounds during the past two weeks. Unless there is a change for the better in the course of two or three days, it is highly probable that the attending physicians will propose an operation.

Carl Anthony opened July 17 with the stock company at the Empire Theatre, Boston, as the King in A Royal Family.

Lorine Drew, after a successful season, has signed for heavies with the Poli Stock company at Waterbury, Conn.

Frank Monroe has succeeded Edmund Breese as leading man of the Hunter-Bradford Stock company of Worcester, Mass. Mr. Monroe will continue as stage-manager. Clara Blandick was succeeded by Helen Ware as leading lady of the same company.

Francis Pierlot has signed for the comedy with the New Marlowe Stock, Chicago, for next season.

Agnes Mark has joined the Empire Theatre Stock company in Providence, R. I., as ingenue for the Summer.

Teresa A. Dale, after a five weeks' stock season in Buffalo, is resting at Lake Orion, Mich., visiting her friend Virginia Bannister.

Lee Willard, after a six weeks' Summer stock engagement at the Baker Theatre, Rochester, N. Y., opened July 16 as leading man of the stock company at the Lafayette Theatre in Detroit, Mich.

Charles Dickson, with the Bellows company at Elitch's Gardens, Denver, appeared to advantage as Touchstone in As You Like It last week. Rosalind was played by May Buckley, and Bruce MacRae appeared as Orlando.

Eugene Shakespeare has finished a Summer season as light comedian with David Henderson's Garrick company at Saginaw, Mich., and is spending his vacation at Superior and Duluth, being re-engaged for his original part in A Race for Life company.

OBITUARY.

William S. Withers, who led the orchestra at Ford's Theatre, Washington the night of April 14, 1865, when President Lincoln was shot, died at his home in Wakefield, N. J., on July 14, aged seventy years. Mr. Withers had arranged for a song of his own composition to be put on at Ford's Theatre the night that Lincoln was shot, and had gone behind the scenes to interview the stage-manager about it when Wilkes Booth fired the shot that killed the President. He was standing near the entrance when he heard the report of a revolver and saw a man leap from the President's box to the stage. Too surprised to move, he stood in the assassin's way as he tried to escape and was twice stabbed by the dagger Booth carried. Mr. Withers was at first accused of the crime, but the finding of Booth's dagger and the story he told at the police station served to set him free. Mr. Withers' last engagement was under Augustin Daly when The Geisha was produced. Since then he has suffered from an abscess of the ear and lived quietly at his home.

Edwin J. Brink, known as one of the veteran actors, died in Ashland, Wis., June 29, aged eighty-three years. Within three days of his death he filled his part with the De Voss company and was a general favorite. He was a personal friend of John Wilkes Booth and attended the theatre with him the night Lincoln was assassinated. His funeral was held under the auspices of the local G. A. R. and his remains were laid to rest in Mount Hope Cemetery.

Adolph Otto, the organizer and leader of the Warlow Band of Whitestone, died in the Flushing Hospital July 16. He was forty-six years old. He was formerly in the regular army and was stationed at Fort Totten. He served in Cuba and the Philippines, and was instructor in military tactics at the Kyle Military Institute in Flushing.

Edwin A. Thomas, manager of A Royal Slave company (Northern), died on July 4. He had been connected with the Gordon and Bennett enterprises for several years as musical director and manager. He was thirty-two years old.

Dorothy Vivian, infant daugter of Mr. and Mrs. W. Ashland, died last Saturday at the Empire Hotel, New York city. Little Dorothy was taken ill at the seashore and Mr. Ashland brought her to New York on Friday, in order to be near his own physician.

Solomon Cohn, a well-known member of the Sawtelle and Welsh Brothers' Circus, was killed by the collapse of a tent at Warwick, N. Y., on July 8. The body was taken for burial to Elmira, of which city Mr. Cohn was a native.

Former Supreme Judge of Illinois John H. Mulkey, who died at Metropolis City, Ill., July 9, was the grandfather of John H. and William M. Beach, who are well-known professionals.

SAID TO THE MIRROR.

JOSEPH LEHMAN: "Will you please correct a statement made by the Dallas correspondent in THE MIRROR of July 1? My company, playing in open air plays at Oak Lawn Park, is quoted as being composed of local talent. As a matter of fact I had twelve professionals in the cast, headed by May Stewart, who has starred in the South for the past five years in legitimate repertoire; Archibald Botchkiss, a prominent member of the Frederick Warde and Madame Modjeska companies; Joseph Lehmann, a prominent member of Harry Corson Clarke's company last season; L. B. C. Josephs, Ralph Martly, and William F. Pfarr, of New York; also four other professionals. The parts of pages, shepherds and ensemble were taken by the society people of Dallas."

EVA MAE HAYNES: "Will you kindly state in THE MIRROR that it was not Eva Mae Haynes, of Detroit, who sued the proprietors of the Suwanee River company for damages, but Marie Haynes, who plays heavies? She is no relation."

MATTERS OF FACT.

A modern playhouse has been built at Jonesville, Mich., which has a drawing population of 10,000. C. H. Saxton, who will manage the house, is looking about for an opening attraction on a guarantee. High-grade attractions are being booked for the season.

Selwyn and company are offering to repertoire managers an excellent line of plays that have not been used for this purpose. The royalties run from $100 to $300 for the season for special territory.

A good attraction is wanted to start the present season at the Terrel (Tex.) Opera House, where attractions are offered liberal terms by Manager B. M. Childress.

G. C. Jackson, printer, at Akron, O., has issued a theatre record which is claimed to simplify bookkeeping in theatre accounts. It is recommended by various local managers who have used it.

The Crown Prince, J. K. Hackett's play of last season, is available for stock companies. It is a romantic comedy and requires but a small cast. Sanger and Jordan, 1430 Broadway, are the letting agents for this play. E. H. Sothern's popular starring vehicles of other seasons, including The Proud Prince, If I Were King, and Richard Lovelace, will also be given over to the high-class stock organizations.

Charles L. Crane, who has successfully played for four seasons the part of Teddy in A Little Outcast, is now open to offers.

The new Metropolitan Theatre, at Prairie du Chien, Wis., will open Nov. 1, for which date a high-class attraction is wanted by Manager V. M. Smrcina, Prairie du Chien is centrally located between La Crosse and Dubuque.

The P. H. Sullivan Amusement Company has called for rehearsals the people engaged for the various attractions under their direction. Members of these organizations are notified to acknowledge the call to the company's offices.

Tiny white French poodle puppies, just the thing for traveling pets, are offered for sale by Mrs. S. Anderson, 3187 Milwaukee Avenue, Chicago, Ill. These little canines are of pedigreed stock.

Frank E. Woods has just completed several sketches for which he claims originality in plot and action. Dramatic people desiring to enter vaudeville will find it advantageous to consult him. His address is 121 West Forty-second Street.

C. J. Felker is no longer the manager of the Belle City Opera House, at Racine, Wis., as W. S. Paul has been appointed to act in his place.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Johnson, Davenport and Lorella, Bootblack Quartet, Cliff Gordon, Bandy and Wilson, Orietta and Taylor, College Girls' Trio, Alice Alva, the Lippincotts, Massey and Kramer, Jud Williams, Jerome and Morrison, Morris and Daly, Le Clair and West, vitagraph.

Keith's Union Square.

Maud Harrison and company in The Lady Across the Hall, Williams and Walker, Glee Club, Bedini and Arthur, John Donahue and Mattie Nichols, Ray L. Royce, Four Livingstons, La Petite Adelaide, Sallie Stembler, Delton Brothers, Chalk Saunders, Carolyn Young, Sid Baxter, Mr. and Mrs. Jack Hayman, biograph.

Proctor's Fifth Avenue.

Richter's Wife, with Julie and Chrystal Herne in their original roles, supported by the stock company, including J. H. Gilmour, Geoffrey Stein, Helen Tracy and others. Vaudeville: Motion pictures.

Proctor's Fifty-eighth Street.

Dr. Jekyll and Mr. Hyde, with James Durkin, Grace Reals, Agnes Scott, Charles Arthur, Robert Rogers, Louise Mackintosh, George Howell and others in the cast. Ollo: Motion pictures.

Proctor's 125th Street.

Dora Thorne, with a cast including Beatrice Morgan, James E. Wilson, Wallace Erskine, H. Dudley Hawley, Sol Aiken, Charles Abbe, Robert Hill, Mary Ryan, George Alanson Lessey, Mathilde Deshon, William Cullington, Julian Reed, and Emily Dodd. Ollo: Motion pictures.

Proctor's Twenty-third Street.

Eddie Foy, John Mason and company, George Evans, Henry Lee, Four Bard Brothers, Arthur and Mildred Boylan and company, Musical Johnstons, Three Hickman Brothers, motion pictures. Victor Moore and Emma Littlefield are a special attraction.

Hammerstein's Paradise Gardens.

John Ford and Mayme Gehrue and the Ten Daisy Girls, Madams Adelaide Herrmann, Rice and Prevost, Ernest Hogan and his Memphis Students, "Rosel," the musical horse; Doherty Sisters, Three Musical Johnstons, Juggling McBans, Captain Bloom's demonstration of wireless telegraphy, Will R. Rogers, Lutz Brothers, and the Girl from Coney Island.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Edna Wallace Hopper, looking very sweet and girlish, in a most becoming and rather simple dress, with a big blue bow on top of her head, was the chief attraction here last week. She did a single specialty, consisting of three songs, in all of which she showed the daintiness for which she is noted. Her act was rather tame and there was no demonstration over her, but she made a hit with those who like to be soothed, especially on a warm Summer afternoon. She opened with "Lazy Moon," then came a pretty little ditty with the refrain, "I Don't Seem to Want You When You're With Me," and brought her turn to a close with "The Girl You Love," from Three Little Maids. Charley Grapewin, assisted by Anna Chance, made his reappearance in vaudeville in The Awakening of Pipp. The sketch is as good as ever, but was marred somewhat by Miss Chance's rapidity and indistinct enunciation. Mr. Grapewin gave his usual performance of the man with the "morning after" regrets, and C. Morton won a good laugh with his bit of tramp business. The Elinore Sisters did an act in one, consisting of songs and dialogue. It was by no means up to their usual standard, as it lacked the comedy plot and funny situations that we are accustomed to associate with these clever women. The Esmeralda Sisters, assisted by four girls, did a pleasing dance, with stereopticon effects, that was well received. Harding and Ah Sid were amusing in their acrobatic specialty. James H. Cullen sang a number of parodies quite cleverly, but looked decidedly uncomfortable in his black frock coat. A suit of Summer flannels would have made him look more cheerful and the audience would have enjoyed his act better if he had not seemed to be so warm. A big hit was made by Will Rogers, who does remarkable things with lassos. His finish, in which he keeps eighty feet of rope whirling while seated on a pony, without allowing any part of it to touch the floor, brought down the house. All of his tricks were received with great applause. Mlle. Olive, the dainty juggler, scored, and the motion pictures were interesting.

KEITH'S UNION SQUARE.—The bill was headed by Ye Colonial Septette, the splendid musical organization that has created a furore wherever it has been seen. The elaborate settings and costumes, as well as the cleverness of the players, have had much to do with the success achieved by this new organization. Nina Morris, assisted by Arthur Hoops and Sumner Gard, was seen in the sketch, A Friend's Advice, which was reviewed in this column when it was done at Hurtig and Seamon's a few weeks ago. The sketch, while originally quite good, has been greatly improved by repetition, and is now running very smoothly. Miss Morris played with great spirit and scored a distinct personal success. Mr. Gard is excellent in the part of the dude, and Mr. Hoops scored as the husband. James Richmond Glenroy had a number of new local "wheezes" and has added some epitaphs to his collection. The Brothers Damm did fine acrobatic stunts. Sherman and De Forrest, in their latest offering, The Fall of Poor Arthur, were immensely funny, the cannonading being carried out most effectively. Toby Claude, looking very "cute," sang several songs quite pleasingly, winding up with "I Want to Be a Lady." She was well received and warmly encored. Tom Moore again proved himself an able singer of coon songs. Raynor's dogs did some clever tricks, Charles and Ada Kalmo danced nimbly, Barry and Walford, Hawthorne and Burt, Madeline Diston, the Be-Anos, Joe Edmunds, and the biograph pictures rounded out the programme.

HAMMERSTEIN'S PARADISE GARDENS.—The dainty and charming Hengler Sisters were an especially attractive feature of a big bill and scored a hit with their graceful dancing. The Magic Kettle, which has not been seen here in some time, renewed the good impression it created on its first presentation. The qualities of liquid air were ably and cleverly demonstrated. The acts of Ernest Hogan and his associates, whose act is going stronger than ever; the Three Yoscarys, Rice and Prevost, Macart's monkeys, the Girl from Coney Island, "Rosel," the musical horse; Hill and Silvany, Willy Zimmerman, Captain Bloom's wireless telegraphy demonstration, the Milliman Trio, and the Marcus and Gartelle Trio were all well received.

PASTOR'S.—The Four Nelsons Comiques headed a good comedy bill and succeeded in winning many good hearty laughs. Joe Morris had a number of parodies that took well. Lorens and Healy presented a new act called The Tourist and the Guide, which contains much good dialogue and some cleverly arranged specialty work. The act was well received and hearty laughter followed many of the remarks made by the team. The Three Constantine Sisters danced very nimbly and contributed a song or two. Brooks Brothers scored a hit with their comedy and dancing. Mooney and Holbein, Bertine and Brockway, Larkin and Daly, Bert Lennon, William La Belle, Edith Richards, Jules Larvette, and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—It is a good many years since Rose Coghlan first delighted New Yorkers by her impersonation of Lady Gay Spanker in London Assurance, and she revived many old memories last week as she once more appeared in this sparkling role. She gave a very effective performance and was ably assisted by J. H. Gilmour as Dazzle, Charles Abbe, Wallace Erskine, Arthur Lawrence, E. D. Lyons, Frances Starr, Grayce Scott and others. The motion pictures were shown between the acts. The warm weather of the past few days has had very little effect upon the attendance, and the house is always comfortably filled, even when the thermometer is very high, as precautions are taken to keep the house as cool as possible.

PROCTOR'S 125TH STREET.—The Governor of Kentucky, Franklyn Fyles' four-act drama, was the attraction. The role of Governor Lee, originated by W. H. Crane, was played by James E. Wilson. Beatrice Morgan was seen as Jewell, and others in the company were Helen Tracy, G. A. Lessey, Sol Aiken, Robert Hill, Mathilde Deshon, Harold Hartsell, Geoffrey Stein, Ethel Conroy, and Helen E. Ross, who made her debut in the role of Mamie Darrow. Miss Ross, who is a niece of Lillian Russell, had previously given evidence of her dramatic ability in private impersonations of leading actresses. She has beauty, temperament, self-possession and a knowledge of stage technique as valuable assets, and her future seems bright with possibilities.

PROCTOR'S FIFTY-EIGHTH STREET.—A Romance of Coon Hollow drew fair audiences last week. James Durkin as Ralph Markham gave a very good performance, and Agnes Scott as Georgia received much deserved applause. Grace Reals was clever as the Clyde Harrod, and Dodson Mitchell as Lem Stockwell played cleverly. Others in the cast were Robert Rogers as Remus, Louise Mackintosh, Frank E. Jameson, and George Howell. The motion pictures were shown between the acts.

MARSHALL P. WILDER A FATHER.

Marshall P Wilder, the humorist, is well known for his happy disposition, as he usually smiles even when things are not going just to suit him. On Thursday last, however, the grin that generally illuminates his countenance spread from one ear to the other, and refused to come off. The extra supply of happiness was caused by the arrival at his home in the Ariston, an apartment house at 256 West Ninety-seventh Street, of a girl baby. Mr. Wilder has been whispering his hopes to his closest friends for several weeks past, and when the event finally occurred his joy knew no bounds. As soon as the news became known on Friday the Wilder apartment was flooded with telegrams and messages of congratulation, as the merry little man has hosts of friends in all circles of society, from the newsboys who greet him on Broadway to the butterflies that flutter at Newport. Everybody was glad that the days of Marshall's anxiety were over and that the attendant physician reported that the mother and child were doing well. Mr. and Mrs. Wilder cut their trip around the world short on account of the expected event, in order that Mrs. Wilder might have the best of care and attention in New York. The Wilders were married in this city on June 25, 1903, by Rev. Dr. Houghton, of the Little Church Around the Corner. Mrs. Wilder was Sophia Cornell Hanks, a daughter of the well-known dentist who resides in Brooklyn. The baby has been named Grace Isabel, in compliment to the wife of Colonel Marceau, at whose studio the marriage of Mr. and Mrs. Wilder took place.

LUCKY BOY SOPRANO.

Harry Evans, a boy soprano thirteen years of age, who has been singing in vaudeville for some time, is being congratulated by his friends on the good fortune which has come to him through his voice. A member of the Euclid Avenue Baptist Church in Cleveland, which is attended by John D. Rockefeller, the Standard Oil magnate, heard the lad sing at a beer garden in Cleveland, and invited him to sing before the Sunday school on July 9. Mr. Rockefeller was present when the boy's voice rang out in a favorite hymn, and the millionaire was so deeply moved that he sent for the singer and his mother and made inquiries as to their circumstances. He immediately offered to have the boy educated and to have his voice trained, and agreed to make provision for the support of both the boy and his mother while the educational process is going on. His offer was gladly accepted, and young Master Evans' silvery voice will hereafter be heard from the organ loft instead of from the boards of vaudeville theatres.

PEARY GETS BIG BENEFIT.

Commander Robert E. Peary, who has started on another voyage to the far north in search of the Pole, was given a rousing reception at the afternoon performance of the Boer War at Brighton Beach on Friday afternoon last, when the entire receipts were donated to the fund which is to help Peary to accomplish his object. Over 25,000 people were present and the receipts were $10,000. Commander Peary was entertained by Frank Fillis and General Piet Cronje at dinner after the performance.

A FEW WORDS OF WARNING.

The following letter, written by a man who has had a great deal of experience in theatricals on both sides of the ocean, especially in the vaudeville line, will prove intensely interesting to American performers who may be thinking of trying their luck in London. After reading it the wise actor will probably decide to postpone his trip and accept the engagements that are to be had in his native land, rather than tempt fate in England when the conditions are so unpromising:

LONDON, June 30, 1905.

To the Editor of The Dramatic Mirror:

American vaudeville performers are having their troubles this year in London. Nearly all the music halls are overbooked and many acts which were engaged a year or more ago have been asked to either postpone their dates or cancel them. If they decline to do either, which is only natural, they are made to feel the displeasure of the managers and directors of the halls. Five American acts, headliners in every city in the United States, have recently been billed in the smallest possible type and have been made to open the shows, or to go on so early that but few people were in the theatres to see them. This has happened not once or twice but a score of times within the past two months. One very well known act finally gave up in disgust, closed their engagement, and sailed for America a few days ago.

Some of the big halls have closed for the season and canceled all the acts they could in consequence. The Empire, on the plea that the authorities demand certain structural alterations, but really because the business is very bad and because the directors wish to redecorate the house, has closed for three months and summarily canceled all acts engaged during that period. It is in the air that many of these acts will at once enter suit for their salaries. Another thing which is a very serious matter to American artists is the income tax imposed by the English Government. This tax amounts to one shilling on the pound sterling (five per cent.), and must be paid or the artist is liable to a fine of £20 and to have to pay in addition three times the amount of the original tax. That is the law, and law is Law with a big "L" in this country.

It would be worse than foolish for any American act to come to this country "on spec" at this time. Every hall is booked for months ahead, overbooked in most cases, and there is no room for any new act, no matter how good. Salaries are far less than in the United States, and there is much talk of the managers combining to cut them down still more.

"The London managers are going to have the time of their lives to get good American acts as soon as the conditions here become known in America," said Ted Marks to me yesterday, and he spoke with knowledge. American performers are everywhere grumbling about their treatment in London of late by the managers, and the systematic attempts to belittle and cheapen their acts. No matter how big their name, how excellent their performance, or how large their salary may be, if the management has a grudge against them they will be treated as though they were of the cheapest and poorest grade.

I could mention a score of acts that have so suffered, but for obvious reasons that would not do. Let American performers have a few heart-to-heart talks with those of their countrymen who are going back to the United States by every steamer, and they will quickly learn that London is to be carefully avoided at this time by those who value their name. But the British public is not in the conspiracy, and the American acts get all the applause, no matter how they are billed.

AMERICUS.

FIRST PRODUCTION OF TATERS.

Taters, an English comedietta by Roy Redgrave, concerning which so much curiosity has been aroused during the past year, was given its first production at the Arverne Pier Theatre, Arverne, L. I., last week, by Mr. and Mrs. Gene Hughes and Mrs. Joseph Siegel. Mrs. Siegel is a prominent figure in the social circle that Summers at Arverne, and unusual interest was manifested by the cottagers, who crowded the pretty little theatre on the shore in order to see how she would acquit herself as an actress. The management got out special three-sheets, on which her name was displayed in big type, so that everybody in the colony would know that there was an opportunity to see the latest recruit from society to the stage. Taters deals with the adventures of a typical English slavey, who has never known her real name, but is called Taters by everybody in the lodging house in which she is employed. In the lodging house is a young woman named Lucy Winter in reduced circumstances who has taken to teaching music for a living. There is a bond of sympathy between her and Taters, and they feel rather sorry for one another. Taters, in a burst of confidence, informs Miss Winter that she has inserted an advertisement in a matrimonial paper calling for a husband, and having no name of her own has taken the liberty of using the name of Miss Winter, giving the lodging house address. Harry Moneymad, an American adventurer, calls in response to the advertisement, and is horrified to discover that the would-be wife is a slavey. He has inside information to the effect that a fortune of £50,000 is waiting for some one in the house, and makes up his mind that the slavey is the heiress. He begins making love to her and is interrupted by the appearance of the real Miss Winter. While the slavey is out he changes his tactics and begins to protest undying affection for Miss Winter, as he decides that it is she and not the servant who is to come in for the money. Matters are cleared up by the arrival of a letter that states that Taters is the heiress, and when she hears the news she gives Moneymad the mitten with very little ceremony, declaring that she can now buy a husband that will be more to her fancy. The part of Taters is the star role of the play, and in it Mrs. Gene Hughes surprised even her warmest admirers by her extremely clever impersonation of the slavey. Her dialect was well nigh perfection, and her comedy antics were as cleverly done as anything in the same line we have seen here in a very long time. She was especially good in a scene in which she tried on a silk dressing gown that had been given her by Miss Winter, and her exit brought a big round of applause. Mrs. Siegel was given a very cordial reception and played quite well considering her lack of experience. Her gown kept the women in the house very busy for a few minutes after her entrance, as it was a new creation and very stunning. Mr. Hughes as the fortune hunter was his usual big happy self and played the scene with the slavey with much unction and good effect. The sketch was produced under the stage direction of Frank Hatch. There were other good turns on the bill, one of the best of which was the fine bag-punching act of Belle Gordon. Ned Nye and the D'Arville Sisters, Reno and Richards, Agnes Mahr, Daisy Dumont, and White and Arlington were also in the programme.

MAUD HARRISON IN VAUDEVILLE.

The announcement of Maud Harrison's vaudeville debut at Keith's Theatre this week has created a good deal of comment. As a girl she played in all of the great Union Square successes under the late A. M. Palmer's management, after which she played with other prominent organizations. Her appearance at Keith's yesterday in the one-act play, The Lady Across the Hall, was her first in New York in a number of years. This is one of the pieces that was produced during Frank Keenan's experiment at the Berkeley Lyceum last Spring.

KEITH IN YOUNGSTOWN.

The Youngstown Opera House in Youngstown, Ohio, has been added to the Keith circuit, and after extensive alterations will be opened as a vaudeville house early in the Fall. It is rumored also that the Keith management will have a house in Akron, Ohio, next season. The same class of attractions that have made the Keith trade-mark famous will be seen at the new houses, and nothing will be left undone to give the people of Ohio the best that the vaudeville market affords.

WHITE RATS' OUTING.

The White Rats of America had their annual outing on Tuesday last at Rye, N. Y. The festivities began with a ball game, the Rats making up two nines. One was called the "All ways Win," captained by George Felix, and the other the "Never Lose," supervised by Junie McCree. Dinner was served at five o'clock, fifty people being seated. The women present were Mrs. Ezra Kendall, Mrs. John T. Kelly, Mrs. John Russell, Mrs. Francolini, Mrs. Earle Remington Hines, Mrs. George E. Delmore, Mrs. F. L. Wrothe, Mrs. Harry O. Hays, Mrs. James F. Dolan, Jennie Russell, Clara Barry, Flora Russell, Emily Barry, Mrs. Lydia Barry-Felix, Mrs. Le Robinson, Mrs. Harry Stanley, and Mrs. Mainwroth. The men included Ezra Kendall, president of the White Rats; James F. Dolan, vice-president; J. E. Burk, secretary; F. L. Wrothe, George L. Delmore, John Russell, Nat Haines, R. C. Mudge, John Le Clair, William E. Hines, Ben Shields, George Felix, Edwin Keough, Harry O. Hayes, Junie McCree, John T. Kelly, James F. Dolan, Jr., Mr. Valletta, John Russell, Jr., John Hennessy, Denny Mollen, Sam Shannon, Fred Niblo, A. Cone, A. W. Johnson, Charles M. Ernest, and Willis Kendall. After dinner the usual speeches and toasts were in order. Telegrams from Tony Pastor and May Howard were read wishing the White Rats a good time. A social session was held after dinner, and an entertainment given that could not be equaled in any vaudeville theatre in the country. Afterward the company visited the Rye Beach Theatre at the invitation of the management. The affair was one of the most successful in the history of the White Rats, and every one present enjoyed the day's outing immensely.

WEBER HOME FROM EUROPE.

Joseph M. Weber, proprietor and manager of the Weber Music Hall in this city, arrived home on the *Deutschland* on Thursday last, accompanied by Mrs. Weber and Edgar Smith, his librettist. Mr. Weber had a most enjoyable trip and combined business with pleasure by starting negotiations for the appearance of his company in London next Spring. In speaking of his plans for next season Mr. Weber said that his company will be practically the same as it was last season. Contrary to his usual custom, he will begin his season on the road, playing several of the larger cities before coming to New York with his new production. Higgledy Piggledy and The College Widower will be used during the first few weeks of the road tour, and the new burlesque will be put in rehearsal. It will be thoroughly tried out of town before it comes to the Weber Music Hall in December. When the New York season ends the entire company, instead of making a tour in this country, will be taken direct to London. During his few weeks in Europe Mr. Weber has put on a good deal of flesh, and consequently will not have to use as large a pad as usual when impersonating the fat little Dutchman on the stage. It is probable that another company will occupy the New York home of the Weber company until the organization returns from its road tour.

FINE COLLECTION OF RELICS.

Al. Emmett Fostell, of Fostell and Emmett, the vaudeville performers, has a collection of relics of which he is very proud. Many of them are of historical value, and are connected with the early days of the Colonial settlers. He is particularly partial to relics of Abraham Lincoln, and has among other things the identical programme held by Lincoln on the night he was shot. Other relics in Mr. Fostell's collection include a programme of the first performance of Hamlet in America; a poster advertising the first circus ever shown in the United States, which appeared in Baltimore on June 23, 1785; the first gavel used by a Masonic lodge in Philadelphia, and a copy of the second rarest theatre programme in existence, that of the Boston Theatre in 1794. Mr. Fostell intends some day to travel throughout the country lecturing on Lincoln, and will carry his collection of relics along and exhibit them wherever he appears.

JOSEPHINE COHAN'S PLANS.

Josephine Cohan, formerly of the Four Cohans, and last season leading woman with the Rogers Brothers, has decided to play in vaudeville all of next season. She will open on Sept. 4 in a musical farce called Friday, the Thirteenth, written especially for her by Will M. Cressy. A feature of the sketch will be several new songs especially written for Miss Cohan's use. The lyrics are by Vincent Bryan and the music by Max Hoffman. A company of three people will assist Miss Cohan, and unusual preparations are being made in the way of gorgeous costumes and accessories, so that the production will rank with the very best in vaudeville. Miss Cohan's season has been booked solid by William Morris, which shows that the vaudeville managers throughout the country have no fears about the success of Miss Cohan's venture. Her popularity in all of the big cities is thoroughly established, and her old admirers will be glad to see her back in the field in which she won her first success.

DE LORIS IS A HARD WORKER.

A representative of THE MIRROR spent a very interesting hour one day last week in the workshop of Chevalier De Loris, the famous sharpshooter. Unlike the majority of men who are in vaudeville as marksmen, De Loris practically makes all of the rifles and the properties used in his act. One of his most important inventions is a forty-shot magazine rifle that he uses in playing the "shootable piano." De Loris very courteously took the piano apart, and fully demonstrated the fact that it is a regulation piano. There is a small metal disk attached to each note underneath, and these disks, when struck, carry the vibration to the corresponding note on the piano. De Loris played several popular airs very accurately, and to further prove his expertness ran up a score of twenty-five bull's-eyes in nine seconds. He will remain in vaudeville during the coming season, and has a few novelties in preparation that others will find it hard to duplicate.

WESTERN THEATRE DEAL.

Dick P. Sutton, of Butte, Mont., has just returned home after a business trip with John Cort to Denver, Salt Lake, and Ogden, and has reported that the Northwestern circuit has acquired three new theatres and two parks. At Denver they purchased the Telephone Building, which will be converted into a theatre and be ready for opening Aug. 24. At Ogden they secured a majority of the stock in a corporation controlling the Utahna Park and Theatre, and at Salt Lake they put through a similar deal with the Unique Theatre company for a house and a park. The theatres will be turned over about Aug. 20, but the parks will remain under their present managers until Oct. 15. The Salt Lake and Denver houses will be used for the Empire circuit attractions.

VAUDEVILLE IN BROOKLYN.

At the Manhattan Beach Casino last week were Della Fox, Dida, Sloan and Warren, Bedini and Arthur, Five Mowatts, Mason and Mazette, Walter C. Kelly, Italian Trio, and the Yalto Duo. This week Emma Carus and Leslie and Dailey share the honors. Others are Augusta Glose, Kane, Welch and Melrose, Willy Zimmerman, Dida, Milliman Trio, Marcus and Gartelle, and Macarte's monkeys.

At Brighton Beach last week Olive May and J. W. Albaugh, Jr., headed the bill at the Music Hall in The Inspector from Kansas; Harry Gilfoil, although handicapped with a severe cold, scored in his imitations, as did also Frank Rush in his monologue. Others who pleased were the Juggling McBans, Herbert Lloyd, Peter the Great, Laura Millard, and Collins and Hawley. This week's bill includes Colonel Rodevesky, Edna Aug, Leonard Grover, Jr., Theodore Babcock and company, Bob and Joe Quigley, Nelson-Parsons troupe, and Joe Morris.

At Henderson's last week there were many acts worthy of note. The new feature was the act of De Haven, Lyons and Spencer. These three young ladies have an exceptionally pleasing act; good singing, capital dancing, pretty costumes and a new

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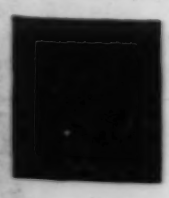

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"Buster is a funny chap,
And nimble as a flea,
But Jingles whispered in my ear
Just keep your eye on *me*."

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INNESS AND RYAN

In addition to this already strong bill came the headliners of the evening, Inness and Ryan. Their singing and dancing were of the highest order and they made a hit with the audience at their first appearance. Mr. Inness delighted the large audience present last evening with his song, entitled "Mamma's Boy." Their dancing was a strong feature of the evening's entertainment.—*Erie Dispatch*, July 4.

Week July 16, Lagoon, Cincinnati, Ohio. "Shame on you." Add. J. K. BURKE or M. S. BENTHAM.

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Week July 17th, Hammerstein's Roof Garden.

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[illegible] and one [illegible] and Trio [illegible] and Trio [illegible] and Everett [illegible] and Grado. [illegible] and Dante [illegible] the Park and are [illegible] character unequaled [illegible] the big traveling organizations. On the [illegible] a big delegation of women and children under the auspices of William A. Doyle, making the eighth such political demonstration this season at Luna Park.

At Dreamland the installation of vaudeville is succeeding nicely. The bill last week included Wangdoodle Four, Esmeralda Sisters, Hardy, and the vitagraph. On both sides of the tower free entertainment is now offered, together with the hippodrome races, etc. On the fourteenth the park was given over to the French in their celebration of the Fall of the Bastile and for the evening was a veritable Moulin Rouge and Jardin de Paris. The Lafayette Guards drilled and, amid much confetti, dancing was freely indulged in until long after midnight.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Harry Dull writes that the Four Huntings played Buffalo last week and are in Detroit week of July 17. From there they go to Chicago to rehearse their new play, The Pool House, which will open Aug. 12.

Will H. Murphy and Blanche Nichols are taking in the sights of London and will visit Paris and Ireland before they sail for home on the "St. Paul" on July 29.

A new vaudeville theatre to seat 750 people will be built in Kansas City by L. D. Stockton, of Canton, O. It will be leased by Maurice J. Cunningham, manager of the Grand Theatre, Leavenworth. The house will be ready in November.

Lyndale Allison, who comes from Ohio, which is farther from New York than Coney Island, where Oscar Hammerstein discovered Flossie Crane, has been brought to New York to air her voice at Wistaria Grove. She is said to be able to touch the highest note ever reached by the human voice, G sharp above high C. She sings in a range of three and one-third octaves, from F below the staff to G sharp in altissimo. She can sing Mozart's "Queen of the Night" staccato aria one key higher than that in which it was written.

Fay Templeton, who has been ill for several months and was recently forced to undergo an operation on her throat, made her reappearance on the stage last week, replacing Corinne in the Sunshine entertainment at the Aerial Gardens. Miss Templeton was given a cordial welcome and pleased her admirers by singing several new songs. She showed no traces of her illness and went about her work with her accustomed energy.

Cheridah Simpson, whose departure from comic opera into vaudeville has produced offers of more than a year's booking in the continuous, is now considering an offer to star in a musical comedy next season. Miss Simpson will play a special engagement in her old success, King Dodo, for two weeks, starting July 17 in Cleveland.

The Spadley-Arthur Sketch Club entertained a large party of friends from New York and Providence at their Summer home on the shore of Narragansett Bay, July 4. Their new sloop-yacht, "Little Mother," has been thoroughly overhauled and added to the fleet of the Washington Park Yacht Club.

Robert Downing is to make his reappearance in vaudeville next season in The Lion of the People, a playette of the French Revolution, written by Charles Ulrich, of Chicago. Mr. Downing will appear as Danton, the scene being laid at Sevres just before Danton's overthrow of Robespierre.

Blanche Crozier has been engaged by Robert T. Haines for the ingenue role in his new sketch, The Ingrate, now playing the Proctor Circuit.

Mabel Lloyd, Madge Plagee, and Maud Adams have just closed a highly successful season of thirty weeks in vaudeville with Jack Mason's Society Belles. Miss Adams and Miss Pierce are arranging a new act which they will produce during week of July 31 at Shea's, Buffalo.

Al. W. Maddox has sent out a startling bill that seems at first glance to be an advertisement of a big vaudeville entertainment. Maddox and Melvin appear to be the headliners, and then follow the names of the Four Mortons, Tony Pastor, Russell Brothers, Albert Chevalier, Cressy and Dayne, James J. Corbett, Cliff Farrell, and William Morris, the agent, who is a "special attraction." When the strip of paper is carefully scanned it is seen to be a cleverly arranged hoax and part of an advertising scheme for Maddox and Melvin's tour next season in At the Station.

Bryant and Saville's Minstrels are giving a very good entertainment in the Summer parks. Last week they were at Luna Park, Johnstown, Pa.

Harry and Kate Jackson will fill a two weeks' engagement at the Dominion Theatre, Winnipeg, beginning July 24, during which they will present Mr. Jackson's newest sketch, Between Seven and Nine. Mr. and Mrs. Jackson have received an offer from Fred Wright to play their original parts in York State Folks during the New York run of the play next season, but they declined, as they have decided to stay in vaudeville.

Waller and Magill were transferred from Norumbega Park, Mass., week of July 10, by J. W. Gorman, to Salem Willows, Mass., to strengthen the bill.

At a meeting of Brooklyn Lodge No. 30, T. M. A., July 9, John G. Hall, stage-manager of the Brighton Beach Music Hall, was presented with a beautiful medal and fob in appreciation of his services to that organization at the time of their big benefit, April 23.

Ernest K. Shaw, of Reed and Shaw, who have been one of the feature acts at Luna Park the past two weeks, will be married Aug. 1, in Boston, to Gertrude Merrill, a nonprofessional. They will join Mr. Reed and his family shortly after the wedding for a few weeks' honeymoon in Maine, after which the team will join Manchester's Cracker Jacks for the season.

Mark A. Luescher, manager of the New Amsterdam Theatre and Roof-Garden, was summoned to the West Side Court on Friday on complaint of the directors of the Central Baptist Church, which adjoins the theatre, to show cause why the bar should not be removed from the roof-garden. Magistrate Barlow, on learning that the bar was licensed, dismissed the case.

Bonavita, the lion tamer, had another close shave last week during the very hot weather, when he was attacked by one of the lions. Before the beast could do any damage he was subdued by several blank shots fired from a pistol at close range.

W. C. Fields, the comedy juggler, arrived in New York last week on the "Deutschland" from his tour of the world and immediately began rehearsals with McIntyre and Heath in The Ham Tree, which will be produced in New York in August.

Edith Helena has organized a concert co., with which she will tour Switzerland, opening the first week in July at Geneva. She will be assisted by a number of artists from Covent Garden and Milan.

Edith Blair has replaced Dorothy Morton in the cast of When We Are Forty-one at Wistaria Grove. Miss Morton's nervous system was shocked by a fall from a car a few days ago and she has been forced to rest.

Victor Moore and Emma Littlefield returned to New York on Thursday last on the "Cedric," after playing a successful four weeks' engagement at the Lyceum Theatre, London. They may possibly be seen next season in The White Cat, for which they have an offer. They are at Proctor's Twenty-third Street this week, with Manhattan Beach to follow.

The team known as Le Clair and Bowen, burlesque strong men, have dissolved partnership. George Hardt, of Collins and Hardt, has joined William G. Le Clair, and they will be known hereafter as Le Clair and Hardt, producing an act along similar lines, but of a more pretentious character.

John W. World and Mindell Kingston, who were at Shea's, Buffalo, during the week of the Elks' convention, scored a big hit with the visitors, Miss Kingston's dancing coming in for special commendation.

The benefit that had been arranged for the Japanese Orphan Relief Fund to take place at the Academy of Music in this city on July 26, under the auspices of the Kaphan Theatrical Syndicate, has been postponed until September. Those who have already purchased tickets may have their money refunded by returning their tickets to the Kaphan Syndicate, 1931 Broadway.

Madame Adelaide Herrmann is making her last appearance in vaudeville this week at Hammerstein's. Beginning on Aug. 21 she will start on a tour with her own co., giving entertainments similar to those presented by her late husband.

Julian Eltinge has postponed his trip to Europe owing to the demand for his services in this country. His season is filled here from October to May and as he had only six weeks booked on the other side, he decided to cancel the dates. During August he will be a special feature at the Aerial Gardens, doing his specialty. Mr. Eltinge has taken a cottage at Whitestone, L. I., for the Summer.

A very interesting page article concerning Ed F. Reynard and his work was recently printed in the Indianapolis "Star." A number of illustrations accompanied the article, which included a number of funny anecdotes told by the clever ventriloquist.

Rehearsals of George Primrose's Minstrels are now in progress, and Manager James H. Decker is busily engaged in getting everything in readiness for the opening, which will take place July 28 at Asbury Park. This attraction will visit all the principal Summer resorts and will appear later in all the first-class theatres in the principal cities. All of last season's favorites have been retained and several new faces have been added. The entire performance will be given in blackface.

The Bradfords, colored performers, report success with their new act, A Hot Time in Coontown. They expect to make their first New York appearance soon.

Johnny Ford, Mayme Gehrue and their dancing girls arrived in town on Saturday from a six weeks' engagement on the Coast and are this week playing at Hammerstein's, their farewell week, preparatory to their starring tour in Lovers and Lunatics, under the management of Mittenthal Brothers.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Olentangy Park, Columbus, O., 17-22.
Abt, Viola—Collseum, Cleveland, 17-22.
Ackardt—Riverside Park, Montreal, Can., 17-22.
Adamini and Taylor—Alhambra, London, Can., June 19-Aug. 5.
Adams, Frank and Ida—Coney Island, Cincinnati, 17-22.
Adams, Musical—Coney Island, Cincinnati, 17-22.
Adelaide, La Petite—Keith's, N. Y., 17-22.
Adelia, Le—Riverview Park, Aurora, Ill., 16-22.
Aga—Luna Park, Pittsburgh, 17-22.
Agnew and Langwood—Guvernator's, Atlantic City, N. J., 10-22.
Alacon's Mexican Trio—East End Park, Memphis, Tenn., 17-22.
Albora Trio—Proctor's, N. Y., 17-22.
Albertus and Millar—Palais D'Ete, Brussels, Belgium, 14-28.
Alhambra Comedy Four—Erb's Casino, North Beach, L. I., 17-22.
Allen, Will F.—Casino, Ontario Beach, N. Y., 17-22.
Allisi's Monkey—Henderson's, Coney Island, N. Y., 17-22.
Allison, Bertha—Proctor's, Newark, N. J., 17-22.
Almond, Tom—Shea's, Buffalo, 17-22.
Alva, Alice—Willow Grove, Norwalk, O., 17-22.
Amann and Hartley—Southern Park, Pittsburgh, Pa., 17-22.
Americans, Five Young—Olympic, Chgo., 17-22.
Ameta—Dominion, Winnipeg, Can., 17-22.
Arnold, Organita—Ben's, Escanaba, 17-22.
Ashley, Lillian—Collseum, Cleveland, 17-22.
ASHTON, MARGARET—Collseum, London, Eng., June 5-July 24, Palace, Chelsea, 31-Aug. 5.
Ashtons, The—Washington Park, Bayonne, N. J., 17-22.
Aug, Edna—M. H., Brighton Beach, N. Y., 17-22.
Austins, Tossing—Palace, Glasgow, Scot., 17-22, Palace, Liverpool, Eng., 24-29, Tivoli, Leeds, 31-Aug. 5.
Avery and Healey—Bijou, Marinette, Wis., 17-22.
Avolos, Musical—Temple, Detroit, 17-22.
Avolos, The—Wistaria Roof, N. Y., 10-22.
Avon Comedy Four—Electric Park, Baltimore, 17-22.
Babcock, Theodore—M. H., Brighton Beach, N. Y., 17-22.
Baker Troupe—Forest Casino, Rocky Point, R. I., 17-22.
Bandy and Wilson—Pastor's, N. Y., 17-22.
Bard Brothers, Four—Proctor's 23d St., 17-22.
Barnes, Stuart—Temple, Detroit, 17-22.
Barr and Evans—Keith's, Phila., 17-22.
Barry and Johnson—Woolworth's, Lancaster, Pa., 17-22.
Bartlett and Earle—Rye Beach, N. Y., 17-22.
Bartletts, Musical—Electric, Waterloo, Ia., 17-22.
Baxter, Sid—Keith's, N. Y., 17-22.
Beach-De Vere Trio—Forest Casino, Rocky Point, R. I., 17-22.
Beard, Billy—Olympia Park, Chattanooga, Tenn., 10-22.
Bedini and Arthur—Keith's, N. Y., 17-22.
Bell, Senator Frank—Almeda Park, Butler, Pa., 17-22.
Bella, Musical—Electric Park, Albany, N. Y., 17-22.
Bellataur Sisters—Keith's, Boston, 17-22.
Bertina and Brockway—Forest Casino, Rocky Point, R. I., 17-22.
Bertram, Hobo—Shea's, Buffalo 17-22.
Bingham, J. W.—Bijou, La Crosse, Wis., 17-22.
Bixley, Edgar—Proctor's, Newark, N. J., 17-22.
Blamphin and Hehr—Riverside Park, Winnipeg, Can., 17-22.
Bloom's Wireless Telegraphy—Hammerstein's, N. Y., 3-22.
Bohee and Hyer—Forest Casino, Rocky Point, R. I., 10-22.
Bootblack Quartette—Pastor's, N. Y., 17-22.
Bordevery, Colonel—M. H., Brighton Beach, N. Y., 17-22.
Bowne and All—Luna Park, Coney Island, N. Y., 17-22.
Bradfords, The—Hanlon's Point, Toronto, Can., 17-22, Olcott Beach, Olcott, N. Y., 24-29.
Brazil and Brazil—Electric Park, Baltimore, 17-22.
Bristone—Grand, Vancouver, Can., 17-22.
Brooks, Herbert—Morrison's, Rockaway Beach, L. I., 17-22.
Brown and Brown—Marble Hall, Indianapolis, 17-22.
Brown, Harry—Electric Park, Albany, N. Y., 17-22.
Brownings, The—Southern Park, Pittsburgh, 17-22.
Burg Sisters—Washington Park, Bayonne, N. J., 17-22.
Burke's Dogs—Keith's, Boston, 17-22.
Burns, Harry—St. Joseph, Mo., 16-22, Joplin, Mo., 23-29.
Burt, Nellie—Electric Park, Newark, N. J., 17-22.
Burton, Al. H.—Southern Park, Pittsburgh, 17-22.
Caicedo—Winnipeg, Can., 17-29.
Cameron and Flanagan—Lake Contrary Park, St. Joseph, Mo., 17-22.
Canter and Bartlett—Doyle's, Atlantic City, N. J., 17-22.
Carberry and Stanton—Decatur, Ill., 17-22.
Carmen Sisters'-Fairview Park, Dayton, O., 17-22.
Carmontelle—Lagoon, Cincinnati, 17-22.
Carroll and Clarke—Willow Grove, Norwalk, O., 17-22.
Carrolls, Three—Wistaria Grove, N. Y., 17-22.
Carson Brothers—Henderson's, Coney Island, N. Y., 17-22.
Carter, Mr. and Mrs. Carl—La Salle, Ill., 17-22.
Carus, Emma—Casino, Manhattan Beach, N. Y., 17-22.
Carrollton and Hodges—Lagoon, Cincinnati, 17-22.
Casad and De Verne—Wonderland Park, Decatur, Ill., 17-22.
Case, Charlie—Keith's, Boston, 17-22.
Casedy, Mabel—Broad Ripple Park, Indianapolis Ind., 16-22, Spring Brook Casino, South Bend, 23-30.
Casnedy, Eddie—Steel Pier, Atlantic City, N. J., June 26-29.
Chamberlains, The—Henderson's, Coney Island, N. Y., 17-22.
Chameroys, The—Luna Park, Coney Island, N. Y., 17-22.
Chick—Temple, Detroit, 17-22.
Clarence Sisters—Fontaine Ferry Park, Louisville, 17-22.
Clarke and Temple—Shooting Park, Dubuque, Ia., 17-22, Park, Davenport, 24-29.
Clark, Lucy—Stoll Tour, Eng., 16-31.
Cline, Maggie—Morrison's, Rockaway Beach, L. I., 17-22.
Coghlan, Rose—Morrison's, Rockaway Beach, L. I., 17-22.
Coin's Dogs—Temple, Detroit, 17-22.
Colby and Way—Valley, Syracuse, N. Y., 17-22.
Cole and Johnson—Palace, London, Eng., 17—indefinite.
Coleman, Boyd—Bijou, Lansing, Mich., 24-29.
College Girls' Trio—Pastor's, N. Y., 17-22.
Collins and Hart—Tivoli, London, Eng., June 12-Aug. 5.
Colonial Septette, Ye—Fair, Winnipeg, Can., 17-29.
Conchas, Paul—Olympic, Chgo., 17-22.
Connelly, Pete—People's, Leavenworth, Kan., 16-22.
Coogan, Allan—Washington Park, Bayonne, N. J., 17-22.
Corbley and Burke—Luna Park, Johnstown, Pa., 17-22.
Courthorpe, Jane—Collseum, Cleveland, 17-22.
Courtney and Jeanette—Chicago Amusement Enterprise, Clinton, Ia., 17-22.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., April 10—indefinite.
Crimmins and Gore—Oakwood Park, Pittsburgh, 17-22.
Crouch and Richards—Valley, Syracuse, N. Y., 17-22.
Cunningham and Lord—Electric Park, Newark, N. J., 17-22.
DAY, EDMUND—Olympic, Chgo., 24-29.
Dahl, Katherine—Palace, Glasgow, Scot., 17-22, Palace, Liverpool, Eng., 24-29.
Dale, Violet—Farm, Toledo, O., 16-22, Temple, Detroit, 23-29.
Daly and Devere—Electric Park, Newark, N. J., 17-22.
Daly and Kelson—Norumbega Park, Auburndale, Mass., 17-22.
Damm Brothers—Keith's, Boston, 17-22.
Daniels, Walter—Steeplechase Pier, Atlantic City, N. J., 17-Aug. 27.
DAY, GEORGE W.—Orph., Los Angeles, 10-22.
De Laceya, The—Novelty, Canon City, Col., 17-22.
De Onso Brothers—Forest Park, Highlands, St. Louis, 17-22.
De Serris, Henrietta—Orph., Frisco, 2-30.
De Van Sisters—White City, Chgo., 17-22.
Delaphone—Keith's, Boston, 17-22.
Delmo—Riverside Park, Montreal, Can., 17-22.
Delmore and Wilson—Empire, New Cross, Eng., 17-22, Empire, Stratford, 24-29, Empire, Shepherd's Bush, 31-Aug. 5.
Delmore Sisters—Olympia, Chgo., 17-22.
Delphino and Delmore—Calexon, Jamestown, N. Y., 17-22, Sohmer Park, Montreal, Can., 24-29.
Delton Brothers—Keith's, N. Y., 17-22.
Deveau, Hubert—Freebody Park, Newport, R. I., 17-22.
Diamond Comedy Four—Chutes, Frisco, 17-22.
Dida—Casino, Manhattan Beach, N. Y., 10-22.
Dida—Luna Park, Pittsburgh, 10-22.
Disten, Madeline—Keith's, Boston, 17-22, Keith's, Phila., 24-29.
Dixon and Anger—Keith's, Phila., 17-22.
Dockeran, Marie—Park, Winnipeg, Can., 17-22.
Dockray, Will—Merrymeeting Park, Brunswick, Me., 17-22.
DOHERTY SISTERS—Hammerstein's, N. Y., 17-22, Proctor's, Newark, N. J., 24-29.
Don, Peter—Idlewild Park, Newark, O., 17-22.
Donahue and Nichols—Keith's, N. Y., 17-22.
Dorgeval, Therese—Keith's, Phila., 17-22.
Dorsch and Russell—Farm, Toledo, O., 17-22.
Downey, Louie T.—Novelty, Stockton, Cal.—indefinite.
Doyle, Edythe—Athletic Park, Buffalo, 17-22.
Drummer Quartette—Riverside Park, Bangor, Me., 17-22.
Dumonds, Les—Collseum, London, Eng., 17-31.
Duncan, Charles H.—Olympic, Chgo., 17-22.
Earl and Wilson—Forest Park, Kansas City, 17-22, Forest Park, Highlands, St. Louis, 24-29.
Eckel and Warner—Junction Park, Beaver Falls, Pa., 17-22.
Edmonds, Joe—Keith's, Phila., 17-22.
Eldridge, Press—Empire, London, Eng., 18-Aug. 19.
Elinore Sisters—Morrison's Rockaway Beach, L. I., 17-22.
Ellis-Nowlin Trio—East End Park, Memphis, Tenn., 17-22.
Elton, Sam—Wistaria Grove, N. Y., 8-22.
Emmett, Gracie—Norumbega Park, 17-22.
Emperors of Music, Four—Fairyland, Paterson, N. J., 17-22.
Esmeralda Sisters—Electric Park, Baltimore, 17-22.
Estus—Atlantic Garden, N. Y., 17-22.
Evans, George—Proctor's 23d St., 17-22.
Everett Troupe—Luna Park, Coney Island, N. Y., 17-22.
Everhart—Lyceum, London, June 1-Sept. 30.
Exposition Four—Sohmer Park, Montreal, Can., 17-22.
Fabio—Coney Island, Cincinnati, 17-22.
Fadettes, The—Keith's, Boston—indefinite.
Fantas, Two—Star, Atlanta, Ga., 17-22.
Farrell, Cliff—Waldemeer Park, Erie, Pa., 17-22.
Fentelle and Radcliffe—Frontier Park, Erie, Pa., 17-22.
Ferguson, and Passmore—Cedar Point, Sandusky, O., 16-22, Ramona Park, Grand Rapids, Mich., 23-29.
Ferguson and Watson—Keith's, Phila., 17-22.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 23-Sept. 30.
Ferrell Brothers—Temple, Detroit, 17-22.
Fields and Hanson—Lyceum, Frisco, 17-22.
Fields, Harry and Sadie—Proctor's, Newark, N. J., 17-22.
Fields, Nettie—Cedar Point, Sandusky, O., 17-22.
Fitzgerald and Roma Sisters—Farm, Toledo, 17-22.
Flood Brothers—Ingersoll Park, Des Moines, Ia., 17-22.
Floreda, Nellie—Henderson's, Coney Island, N. Y., 17-22.
Florence Sisters—Aumont, Moscow, Russia, June 26-Sept. 1.
Florettes, Six—Hippodrome, N. Y.—indefinite.
Ford and Gehrue—Hammerstein's, N. Y., 17-22.
Ford and Wilson—Empire, Johannesburg, S. A., June 26-Nov. 1.
Foster's Dog Mike—Olentangy Park, Columbus, 17-22.
Fox Sisters—Valley, Syracuse, N. Y., 17-22.
Foy, Eddie—Proctor's 23d St., 17-22.
Frannsathes and Lewis—Fontaine Ferry Park, Louisville, Ky., 17-22.
Frederick Brothers and Burns—Ingersoll Park, Des Moines, Ia., 17-22.
Fredericka, The—Unique, San Jose, Cal., 17-22.
Freese Brothers—Summit Park, Decatur, Ill., 17-22.
French, Henri—Fontaine Ferry Park, Louisville, 17-22.
Gallagher and Held—Coney Island, Cincinnati, 17-22.
Gardner and Vincent—Lyceum, London, Eng., 3-31.
Gardner, Jessie C.—Allentown, Pa., 17-22.
Garnold, Ruth—Atlantic Garden, N. Y., 17-22.
Garson, Marion—Proctor's 23d St., 17-22, Casino, Manhattan Beach, N. Y., 24-29.
Gassman, Josephine—Washington Park, Bayonne, N. J., 17-22.
Gavin, Platt and Peaches—Lakemont Park, Altoona, Pa., 16-22.
Gaylord, Bonnie—Fairmont Park, Kansas City, 16-22.
Geiger, John—Electric Park, Baltimore, 17-22.
Genaro and Theol—Battenberg, Leipzig, Germany, 1-31, Empire, Hackney, Eng., Aug. 7-12.
George, Edwin—Plum Island, Mass., 16-21.
Gilmore and Leonard—Valley, Syracuse, N. Y., 17-22.
Gilmour and Le Moyne—Unique, Eau Claire, Wis., 17-22.
Girard, Marie—Tumbling Dam Park, Bridgeton, N. J., 17-19, Union Lake Park, Millville, 20-22.
Girl from Coney Island—Hammerstein's, N. Y., 3-22.
Girl in Red Domino—Wistaria Grove, N. Y.—indefinite.
Glose, Augusta—Casino, Manhattan Beach, N. Y., 17-22.
Godfrey and Henderson—Orph., Frisco, 9-22, Orph., Los Angeles, 24-Aug. 5.
Golden and Hughes—Lake Nipmuc, Milford, Mass., 17-22.
Goodwin, Susie—Kansas City, 17-22.
Goolmans, Musical—Riverton Park, Portland, Me., 17-22.
Gordon, Cliff—Pastor's, N. Y., 17-22.
Graces, Three—Park, Michigan City, Ind., 16-22.
Grant, Sydney—Morrison's, Rockaway Beach, L. I., 17-22.
Gray and Graham—Deming's, Rockaway Beach, L. I., 17-22, Washington Park, Bayonne, N. J., 24-29.
Gregory and Wood—Keith's, Phila., 17-22.
Gregory Troupe—Inman's, Coney Island, N. Y., 17-22.
Grimes, Tom and Gertie—Olympic, Chgo., 17-22.
Groca, William—Garrick, Burlington, Ia., 17-22.
Grover, Leonard—M. H., Brighton Beach, N. Y., 17-22.
Guillmette—Luna Park, Coney Island, N. Y., 17-22.
Guyer and O'Neil—Shea's, Buffalo, 17-22.
Hale, Willie and Francis—Hippodrome, London, Eng., June 5-July 22.
Hamilton, Mr. and Mrs. Wiley—Atlantic Garden, N. Y., 17-22.
Hammond, Mr. and Mrs. Charles D.—Kansas City—indefinite.
Hanson and Harris—Electric Park, Newark, N. J., 17-22.
Hanton and Levy—Chutes Park, Chgo., 17-22.
Harcourt, Frank—McClures, Kewanee, Ill., 17-24.
Harnish, Maurice—Rye Beach, N. Y., 17-22.
Harrington, Dan J.—Electric Park, Albany, N. Y., 17-22.
Harrington, John J.—Doyle's, Atlantic City, N. J., 17-22.
Harrison and Mulumly—Olympic, Chgo., 17-22.
Harrison, Maude—Keith's, N. Y., 17-22.
Hart and Weston—Doyle's, Atlantic City, N. J., 17-22.
Harvey, W. S.—Woodside Park, Phila., 17-29.
Hathaway, Belle—Sohmer Park, Montreal, Can., 17-22.
Hawthorne and Burt—Keith's, Boston, 17-22.
Hayman, Mr. and Mrs. Jack—Keith's, N. Y., 17-22.
Hay, Unicycle—Spring Lake, Springfield, O., 17-22.
HELENA, EDITH—Concert Tour of Switzerland, 17-Aug. 31.
Henderson and Ross—Lakeside Park, Akron, O., 17-22, Olentangy Park, Columbus, 23-29.
Henderson, Charles—Young's, Atlantic City, N. J., 10-22.
Hendrix and Prescott—Olentangy Park, Columbus, O., 17-22.
Hennell—Riverside Park, Bangor, Me., 17-22.
Hennings, Lewis and Hennings—G. O. H., Petosky, Mich., 17-22, Farm, Toledo, O., 24-29.
Herald Square Comedy Four—Olympic Park, Chattanooga, Tenn., 3-30.
HERRMANN, ADELAIDE—Hammerstein's, N. Y., 17-22.
Hiatt, Pearl and Hiatt—Henderson's, Coney Island, N. Y., 17-22.
Hickmans, Three—Proctor's 23d St., 17-22.
Hill and Whitaker—Pavilion, London, Eng., June 12—indefinite.
Hill, Will—Luna Park, Coney Island, N. Y., 17-22.
Hillman, George—Oak Summit Park, Evansville, Ind., 16-22.
Hilton, Fred—Wonderland Park, Danville, Ill., 16-22, Pleasure Park, Norwalk, O., 24-29.
Hoch and Elton—Keith's, N. Y., 24-29.
Hogan, Ernest—Hammerstein's, N. Y., June 19-July 22.
Holcombe, Curtis and Webb—Proctor's, Newark, N. J., 17-22.
Homer, Genevieve—Electric Park, Buffalo, 17-22.
Horsky, Fairchild and Bergere—Olympic, Chgo., 17-22, Temple, Detroit, 24-29.
Howard and Colby—Forest Casino, Rocky Point, R. I., 17-22.
Hubert's Dogs—Paragon Park, Nantasket Beach, Mass., 17-22.
Hurbn, Musical—Casino Pier, Bergen Beach, N. Y., 17-22.
Hyde and Heath—Crystal, Colorado Springs, Col., 17-22, Crystal, Leadville, 24-29.
Hylands, Three—Forest Park, Pine Bluff, Ark., 17-22.
Innes and Ryan—Lagoon, Cincinnati, 16-22.
Irwin, Jack—Spring Lake Park, Trenton, N. J., 17-22.
Italian Trio—Henderson's, Coney Island, N. Y., 17-22.
Jack and Jill—Proctor's 23d St., 17-22.
Jackson, Harry and Kate—Dominion, Winnipeg, Can., 24-Aug. 5.
Jacksons, Three—Fontaine Ferry Park, Louisville, Ky., 17-22.
Jacoby, Josephine A.—Bijou, Escanaba, Mich., 17-22, Bijou, Calumet, 24-29.
Jerome and Morrison—Pastor's, N. Y., 17-22.
Jessica—Mannion's, St. Louis, 17-22.
Johnson and Wells—Atlantic Garden, N. Y., 17-22.
Johnson, Davenport and Lovella—Pastor's, N. Y., 17-22.
JOHNSTONES, MUSICAL—Hammerstein's N. Y., 17-22, Proctor's, Newark, N. J., 24-29.
Jones and Sutton—Junction Park, Beaver Falls, Pa., 17-22.
Juniper and Hayes—Park, Whested, Conn., 17-22.
Kalmo, Charles and Ada—Keith's, Phila., 17-22.
Kaufman, Reba—Alhambra, London, Eng., May 15-July 31.
Keeley Sisters—Gennett, Richmond, Ind., 17-22.
Kelly and Reno—Wistaria Grove, N. Y.—indefinite.
Kelly and Violette—Olympic, Chgo., 17-22.
Kenna, Charles—Iron Pier, Old Orchard, Me., 17-22.
Kennedy and Rooney—Temple, Detroit, Mich., 17-22, Criterion Park, Jamestown, N. Y., 24-29.
Kenn, Walsh and Melrose—Castpo, Manhattan Beach, N. Y., 17-22, Woonsocket, R. I., 24-29.
Kenton, Dorothy—Kursaal, Lucerne, Switzerland, 10-Aug. 31.
Kenyon and De Garmo—Norumbega Park, Auburndale, Mass., 16-22.
Kerner, Watson—Guvernator's, Atlantic City, N. J., 17-22.
Kherns and Cole—Dominion, Winnipeg, Can., 17-22.
Kingsley and Lewis—Sharon Springs, N. Y., 17-22, Keith's, Phila., 24-29.
Klein, Ott Brothers and Nicholson—Hippodrome, London, Eng., 17-Aug. 12.
Kohl, Gus and Marion—Star, Muncie, Ind., 17-22.
Kolar and Marion—Cascade Park, Berlin, N. H., 17-22.
Kolar and Seymour—Campbell's Island, Moline, Ill., 10-22.
Krisch's Dogs—Luna Park, Coney Island, N. Y., 17-22.
Kurtis' Dogs—Grand, Milwaukee, 17-22.
La Croix—Crystal, Kokomo, Ind., 17-22.
La Drew and Zone—Coney Island, Wheeling, Va., 17-22.
La Moynes, The—Chester Park, Cincinnati, 17-22.
Lancaster, Freda—Hollywood Park, Balto., 17-22.
Lancaster, Tom—Ocean Pier, Wildwood, N. J., 17-22, Baseball Park, Chester, Pa., 24-29.
Langdon, Hardie—Spring Grove Park, Springfield, O., 17-22.
Lapres, Marie—Casino, Rocky Point, R. I., 17-22.
La Tour, Irene—Steeplechase Pier, Atlantic City, N. J., 10-22, Heag Lake, Woonsocket, R. I., 24-29.
La Veen and Cress—Forest Park, St. Louis, 17-22.
La Vine and Waltons—Lakeview Park, Terre Haute, Ind., 16-22, Fort Sheridan Park, Fort Sheridan, Ill., 24-29.
Lawman and Ewing—Collins Garden, Columbus, O., 17-22.
Lazell, Ed—Athletic Park, Buffalo, 17-22.
Le Barr—Cineograph Spokane, Wash., 17-22.
Le Clerc and Duquesne—Chutes Park, Chgo., 17-22.
Le Dent, Frank—Wonderland Park, Decatur, Ill., 16-22, Cook's Park, Evansville, Ind., 23-29.
Lee, Henry—Proctor's 23d St., 17-22.
Lees, The—Olcott Beach, Olcott, N. Y., 17-22.
Leighton, Lillian—Bijou, Eau Claire, Wis., 17-22.
Lennon, Bert—Middletown, Conn., 17-22.
Leonard, Grace—Casino, Toledo, 17-22.
Le Page, Four Mile Creek Park, Erie, 16-22, Victoria, N. Y., 24-29.
Leslie and Dailey—Casino, Manhattan Beach, N. Y., 17-22.
Leslie, George W.—Jose, San Jose, Cal., 17-22.
Lewis and Chapin—Idora Park, Youngstown, O., 17-22.
Lewis and Elliott—Washington Park, Bayonne, N. J., 17-22.
Lippincotts, The—Pastor's, N. Y., 17-22.
Liquid Air—Norumbega Park, Auburndale, Mass., 17-22.
Litchfield, Mr. and Mrs. Nell—Ramona Park, Grand Rapids, Mich., 16-22, G. O. H., Petosky, 24-29.
Livingstons, Four—Keith's, N. Y., 17-22.
Lockette, Mattie—Farm, Toledo, 17-22.
Lockhart's Elephants—Luna Park, Pittsburgh 17-22.
Lorrett—Tumbling Dam Park, Bridgeton, N. J., 17-19, Traction Park, Melville, 20-22.
Louise, Mlle.—Luna Park, Coney Island, N. Y.—indefinite.
Lucy and Lucier—Mannion's, St. Louis, 17-22.
Lugi-Picaro Troupe—Mannion's, St. Louis, 17-22.
Lukens, Four—Paragon Park, Nantasket Beach, Mass., 17-22.
Lutz Brothers—Hammerstein's, N. Y., 17-22.
McBanna, The—Hammerstein's, N. Y., 17-22.
McCarthy, Myles—Spring Brook Casino, South Bend, Ind., 16-22.
McCue and Cahill—Forest Park Highlands, St. Louis, 17-22.
McEvoy and Hughes—Doyle's, Atlantic City, N. J., 17-22.
McGrath Brothers—Henderson's, Coney Island, N. Y., 17-22.
McKinnon and Reed—Crump's Park, Macon, Ga., 17-22, Boon's Park, Columbia, S. C., 24-29.
McVeigh and Daly—Wistaria Grove, N. Y.—indefinite.
McWatters and Tyson—Electric Park, Albany, N. Y., 17-22.
Mac and Mac—Park, Whitehall, N. J., 17-22.
MACARTE SISTERS—Empire, Leeds, Eng., 17-22, Alhambra, Brighton, 24-29, Palace, Southampton, 31-Aug. 5.
Macart's Dogs and Monkeys—Casino, Manhattan Beach, N. Y., 17-22.
Macco, Senor—Chester Park, Cincinnati, 17-22.
Madcaps, Three—Temple, Detroit, 17-22.
Magee, Clem C.—Bijou, La Crosse, Wis., 17-22.
Magee, Jack E.—Southbridge, Mass., 17-22.
Manning and Drew—Olentangy Park, Columbus, O., 17-22.
Mantell and Weston—Atlantic Garden, N. Y., 17-22.
Mantell's Marionettes—Novelty, Santa Cruz, Cal., 17-22.
Marcel, Jean—Shea's, Buffalo, 17-22.
Marco Twins—Wistaria Grove, N. Y., 17-22.
Marcus and Gartelle—Casino, Manhattan Beach, N. Y., 17-22.
Marion and Pearl—Atlantic Garden, N. Y., 17-22.
Marley, Charles J.—Broadway, San Bernardino, Cal., 17-22.
Marlow, Ed S.—Collseum, Terre Haute, Ind., 17-22.
Marshall, The Mystic—Syndicate Halls, London, Eng., 17-Aug. 26.
Martin and Quigg—Athletic Park, Buffalo, 17-22.
Martin and Ridgeway—Keith's, Boston, 17-22.
Martine Brothers—Sequin Tour, South America, June 15-Oct. 15.
Martin's Marionettes—Chutes Park, Chgo., 17-22.
Mason, John—Proctor's 23d St., 17-22.
Massey and Kraemer—Pastor's, N. Y., 17-22.
Mason's Society Belles—Farm, Toledo, O., 16-22.
Mathiem, Juggling—Olympic, Chgo., 16-22.
Mazamith Duo—Keith's, Boston, 17-22.
Maynard, Lillian—Riverside Park, Bangor, Me., 17-22.
May and Miles—Unique, Fresno, Cal., 17-22.
Maye, Daisy—Hanover Park, Meriden, Conn., 17-22, Lakewood Park, Middletown, 24-29.
Meehan's Dogs—Henderson's, Coney Island, N. Y., 10-22.
Meeker-Baker Trio—Riverside Park, Montreal, Can., 17-22.
Meers, The—Empire, Blackpool, Eng., 17-Aug. 5.
Meier and Mora—Empire, Cardiff, Wales, 17-22, Empire, Swansea, 24-29, Empire, Newport, 31-Aug. 5.
Meland Trio—Henderson's, Coney Island, N. Y., 17-22.
Merritt and Rosella—Dreamland Park, Albany, N. Y., 17-22.
Metropolitan Four—Olentangy Park, Columbus, O., 17-22.
Metropolitan Ladies' Quartette—Rocky Point, Providence, 10-22.
Metsetti Troupe—Proctor's, Newark, N. J., 17-22.
Middleton, Gladys—O. H., Victor, Col., 17-22.
Miller, Eddie—Palace, Syracuse, N. Y., 17-22.
Miller, Elizabeth—Bass' Point, Mass., 17-22.
Millman Trio—Casino, Manhattan Beach, 17-22.
Mills and Morris—Keith's, Boston, 17-22.
Mirret and Glose—Keith's, Phila., 17-22.
Mitchells, Three—Electric Park, Binghamton, N. Y., 17-22.
Moore and Littlefield—Proctor's, N. Y., 17-22.
Morris and Daly—Pastor's, N. Y.,

Niemeyer, Joe—Chutes Park, Chgo., 17-22.
Nina—Antigo, Wis., 19-16, Chippewa Falls 17-22.
Nobles, Milton and Dolly—Woolworth's, Lancaster, Pa., 17-22.
Noles, The—Riverside Park, Bangor, Me., 17-22.
Norcross, Blain and La Mar—Coliseum, Cleveland, 17-22.
Norrisses, The—Forest Casino, Rocky Point, R. I., 17-22.
Okabe Jap Troupe—Chester Park, Cincinnati, 17-22.
Onri, Adele Purvis—Monroe Park, Toronto, Can., 17-22.
Onri Family—Henderson's, Coney Island, N. Y., 17-22.
Orletta and Taylor—Pastor's, N. Y., 17-22.
Ostrado—Henderson's, Coney Island, N. Y., 17-22.
Owens, Florence—Chutes Park, Chgo., 17-22.
Pantzer Trio—Luna Park, Coney Island, N. Y., 17-22.
Parish—Grand, Centralia, Wash., 17-22.
Parker and Florence—Manhattan, Norfolk, Va., 17-22.
Patrice—Electric Park, Detroit, 17-22.
Paul, Myrtle—Star, Astoria, Ore., 17-22.
Paulinetti—Coliseum, London, Eng., June 19-Aug. 12.
Pejot, Fred and Annie—Myers' Lake Park, Canton, 17-22.
Pierce and Roslyn—Dominion, Winnipeg, Can., 24-Aug. 5.
Preston, Kitty—Olympic, Chgo., 17-22.
Purvis, James R.—Elmira, N. Y., June 29-Aug. 1.
Quigg, Edwards and Nickerson—Doyle's, Atlantic City, N. J., 10-22.
Quigley Brothers—M. H., Brighton Beach, N. Y., 17-22.
Quinlan and Mack—Shea's, Buffalo, 17-22.
Radford and Valentine—Empire, Southampton, Eng., 17-22, Empire, Middlesboro, 24-29, Metropole, Gateshead, 31-Aug. 5.
Rado and Bertman—Park, Easton, Pa., 17-22.
Rainbow Duo—Tacoma, Wash., 17-22.
Raimund and Good—Casino Park, Kalamazoo, Mich., 16-22, Pleasure Park, Norwalk, O., 23-29.
Ramsey Sisters—Olympic, Chgo., 17-22.
Rapoli—Valley, Syracuse, N. Y., 24-29.
Rastelbinder Sextette—Schmer Park, Montreal, Can., 17-22.
Ravenscroft, Charlotte—Woolworth's, Lancaster, Pa., 17-22.
Rawls and Von Kaufman—Fort Sheridan Park, Highwood, Ill., 16-22.
Raymond, Ruby—Fairview Park, Dayton, O., 17-22.
Redford and Winchester—Olympic, Chgo., 16-22.
Reilly, Johnnie—Electric Park, Albany, N. Y., 17-22.
Reno and Murray—Godfrey's, Grand Rapids, Mich., 17-22.
Reynard, Edward F.—Farm, Toledo, O., 17-22.
Rianos, Four—Avon Park, Youngstown, O., 17-22.
Rice and Elmer—Riverside Park, Montreal, Can., 17-22.
Rice and Prevost—Hammerstein's, N. Y., 3-22.
Rice Family—Rocky Springs Park, East Liverpool, O., 17-22.
Rich, Jack and Bertha—Park, Springfield, O., 17-22.
Robinson, Ethel—Fort Sheridan Park, Highwood, Ill., 17-22.
Roelker, Edward O.—Alhambra, Savannah, Ga., 17-22.
Rogers, Will—Hammerstein's, N. Y., 17-22.
Ross and Lewis—Empire, Middleboro, Eng., 17-22, Empire, Oldham, 24-29, Empire, Portsmouth, 31-Aug. 5.
Rossi—Hammerstein's, N. Y., 10-22.
Roth, Charles—Rye Beach, N. Y., 17-22.
Royce, Ray L.—Keith's, N. Y., 17-22.
Russell and Dunbar—Crystal Park, Sedalia, Mo., 17-22.
Russell, Bijou—Palace, Manchester, Eng., 17-22, Oxford, London, 24-Aug. 5.
SABEL, JOSEPHINE—Paris, France—indefinite.
Saunders, Chalk—Keith's, N. Y., 17-22.
Scott and Wilson—Shea's, Buffalo, 17-22.
Scott, Marguerite—Valley, Syracuse, N. Y., 17-22.
Sears—Steeplechase Pier, Atlantic City, N. J., 10-29.
Seeth, Julius—Luna Park, Coney Island—indefinite.
Selbini and Govini—Athletic Park, Buffalo, 17-22.
Sellman—Riverside Park, Montreal, Can., 17-22.
Shean and Warren—Proctor's, Newark, N. J., 17-22.
Sheck Brothers—Lake Michigan Park, Muskegon, Mich., 17-22.
Siddons Brothers—Ocean Pier, Wildwood, N. J., 17-22.
Silvers and Emerie—Coliseum, Cleveland, O., 17-22.
Sims, Reouble—G. O. H., Petoskey, Mich., 17-22.
Six and Gedney—West End Park, New Or., 17-22.
Smirl and Kessner—Myers' Lake Canton, O., 17-22.
Smith and Campbell—Temple, Detroit, 17-22.
Smith and Fuller—Olentangy Park, Columbus, O., 17-22.
Smith and Wilson—Shea's, Buffalo, 17-22.
Solis Brothers—Forest Park, Highlands, St. Louis, 17-22.
Spiegel Brothers and Mack—Woolworth's, Lancaster, Pa., 17-22.
Stembler, Sallie—Keith's, N. Y., 17-22.
Stewart, Winifred—Forest Casino, Rocky Point, R. I., 17-22.
St. Ivel, Flora—Utahna, Ogden, U., 17-22.
St. John and Le Fevre—Pleasure Bay, N. J., 1—indefinite.
Stuart—Electric Park, Balto., 17-22.
Stuart and Lavardo—Luna Park, Pittsburgh, 17-22.
Sully and Phelps—Lake Park, Madison, Wis., 17-22.
Sulton, Larry—Baker, Portland, Ore., 17-22.
Summers and Winters—Grand, Victoria, Can., 17-22.
Sunsel and Lasell—Bijou, Lansing, Mich., 17-22.
Sutton and Sutton—Cedar Point, Sandusky, O., 16-22, Four Mile Creek Park, Erie, Pa., 23-29.
Swan and Bambard—Morrison's, Rockaway Beach, L. I., 17-22.
Swickard, Mr. and Mrs. Joseph P.—Athletic Park, Buffalo, 17-22.
Sylvester, Jones and Pringle—East End Park, Memphis, Tenn., 17-22.
Sylvesters, The—Hanover Park, Meriden, Conn., 17-22.
Tanakas, The—Proctor's, Newark, N. J., 17-22.
Taylor, Mae—Palace, Boston—indefinite.
Teal, Raymond—Casino, Los Angeles, 5-Aug. 5.
Thorne, Mr. and Mrs. Harry—Summit Park, Utica, N. Y., 17-22.
Tobin Sisters—Shea's, Buffalo, 17-22.
Tokio Japanese Troupe—Washington Park, Bayonne, N. J., 17-22.
Torelli's Dogs and Ponies—Norumbega Park, Auburndale, Mass., 17-22.
Toto—Proctor's, Newark, N. J., 17-22.
Transatlantic Four—Henderson's, Coney Island, N. Y., 17-22.
Trocadero Quartette—Idora Park, Youngstown, O., 17-22.
Troubadour, Four—Farm, Toledo, O., 16-22, Rock Springs Park, East Liverpool, 23-29.
Troubadours, Three—Electric Park, Albany, N. Y., 16-22, Athletic Park, Buffalo, 23-29.
Tsuda—Monroe Park, Toronto, Can., 17-22.
Usita and Paul—White City, Chgo., 17-22.
Valdo Sisters—Kennywood Park, Pittsburgh, 17-22.
Valadon, Paul—Keith's, Phila., 17-22.
Van, Gladys—Chester Park, Cincinnati, 17-22.
Vance, The—Ponce de Leon Park, Atlanta, Ga., 17-22.
Verande, Louis—Schmer Park, Montreal, Can., 17-22.
Victoria, Etta—Brookline Park, Athol, Mass., 17-22.
Vida, Mlle.—Unique, Fresno, Cal., 17-22.
Vivian—Coney Island, Cincinnati, 17-22.
Voelker, Mr. and Mrs. Fred—Orph., Los Angeles, 17-29.
Vokes, May—Keith's, Boston, 17-22.
Volkus, Graham and Wagner—Forest Casino, Rocky Point, R. I., 17-22.
Von Gofre and Cottrely—Waverly Park, Lansing, Mich., 16-22, Ramona Park, Grand Rapids, 23-29.
Von Kline and Gibson—Fontaine Ferry Park, Louisville, 17-22.
Wangdoodle Comedy Four—Dreamland, Coney Island, N. Y., 17-22.
Ward and Curran—Freebody Park, Newport, R. I., 17-22.
Warren and Howard—Terrapin Park, Parkersburg, W. Va., 17-22.
Washer Brothers—Crystal, St. Joseph, Mo., 10-22.
Watermelon Trust—Henderson's, Coney Island, N. Y., 10-22.
Welch, Ben—Keith's, Phila., 17-22.
West and Van Sicien—Forest Park, Highlands, St. Louis, 16-22, Fontaine Ferry Park, Louisville, 23-29.
West and Williams—Riverside Park, Bangor, Me., 17-22.
West, John A.—Mannion's, St. Louis, 17-22.
Weston, Dan—Family, Shamokin, Pa., 17-22.
Whipple, Waldo—Forrest Lake, Palmer, Mass., 17-22.
Whittle, W. E.—Electric Park, Newark, N. J., 17-22.
Wiley, Hannah, Dull—Woolworth's, Lancaster, Pa., 17-22.
Williams and Melburn—Hanlan's Point, Toronto, Can., 17-22, Lake Park, Minden, Mass., 24-29.
Williams and Stevens—Seattle, Seattle, Wash., 9-22.
Williams and Walker Glee Club—Keith's, N. Y., 17-22.
Williams, Jud—Pastor's, N. Y., 17-22.
Wills, Estella—Carsonia Park, Reading, Pa., 17-22.
Wilson and De Mauville—Mannion's, St. Louis, 17-22.
Wilson and Mae—Forest Casino, Rocky Point, R. I., 17-22.
Winter, Winona—Birmingham, Eng., 17-22, Bradford 24-29.
Wood and Barry—Henderson's, Coney Island, N. Y., 17-22.
Wood and Ray—Olympic, Chgo., 17-22.
Wood, Francis—Southern Park, Pittsburgh, Pa., 17-22.
World and Kingston—Keith's, Phila., 17-22, Keith's, N. Y., 24-29.
Yackley and Bunnell—Lakewood Park, Waterbury, Conn., 17-22, Capitol Park Hartford, 24-29.
Yale Trio—Unique, Fresno, Cal., 17-22.
Young and De Vole—Coliseum, Cleveland, 17-22.
Young, Carolyn—Keith's, N. Y., 17-22.
Zancigs, The—Casino, Manhattan Beach, N. Y., 24-29.
Zarrow Trio—Myers' Lake, Canton, O., 17-22.
Zat Zano—Utahna, Ogden, U., 17-22.
Zed, Raymond—Lake Michigan Park, Muskegon, Mich., 17-22.
Zimmermans, The—Coney Island, Cincinnati, 17-22.
Zimmerman, Willy—Casino, Manhattan Beach, N. Y., 17-22.
Zoyo and King—Valley, Syracuse, N. Y., 17-22.

LETTER LIST.

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DATES AHEAD.

(Received too late for classification.)

A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Benton Harbor, Mich., July 24, Battle Creek 29, Muskegon 30.

BRYANT AND SAVILLE'S MINSTRELS: Conneaut Lake, Pa., July 17-22, Erie 24-29.

BUNTING, EMMA (Earl Burgess, mgr.): Glens Falls, N. Y., July 24-Aug. 12.

HANS AND NIX: Lancaster, Pa., July 24-29.

HUNTING FOR HAWKINS: Enosburg Falls, N. J., July 18, Rouse's Point 19, Malone 20, Lake Placid 21, Saranac Lake 22.

LESLIE, ROSABELLE (Sim Allen, mgr.): Scranton, Pa., July 17-Aug. 5.

MARKS, TOM, STOCK (Tom Marks, mgr.): Fort William, Can., July 24-Aug. 3.

PAIN'S FALL OF PORT ARTHUR (Earl King and Al. Dolson, mgrs.): Grand Rapids, Mich., July 17-22, Jackson 24-29.

WARNER COMEDY COMPANY (Ben R. Warner, mgr.): McGregor, Ia., Aug. 10.

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NOTICE!

C. J. FEIKER, late manager of the BELLE CITY OPERA HOUSE of RACINE, WIS., having resigned, hereafter all communications will be addressed to W. S. PAUL, the newly appointed manager.

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A GLANCE BACKWARD.

[illegible] ago, on July 20, 1895, THE MIRROR chronicled, among other notes:

[illegible] Hanlon is in London on his first [illegible] and is staging English types.

[illegible] Left Behind Me is such a success in [illegible] that there are many plans to take over [illegible] American plays.

[illegible] Shires is in London and has engaged [illegible] Gilbert and 14 vaudevillists for Hammerstein's Olympic.

George Fawcett and Percy Haswell are in England on their wedding trip.

[illegible] Wallace Bogart and Nina Farrington are in Paris.

Louise Beaudet is in London, as are Nelson Wheatcroft, Corinne, Francis Wilson, Carrie L. Keeler, M. B. Curtis, Mrs. Frank Leslie, John Drew, Edward Michael, Carl Haswin, Charles Bradshaw, Frank McKee, Harry Connor, Mr. and Mrs. Lewis Baker, Mr. and Mrs. Al. Canby, Mr. and Mrs. William Faversham, Agnes Miller, Maxine Elliott, Harry Hamlin, and Vincent Sternroyd.

Clyde Fitch has gone to Brittany to finish Major Andre for E. H. Sothern.

Madame Modjeska will begin her tour Oct. 1 under Frank C. Perley's management.

Frederick Bond will begin his initial tour Sept. 2 at Newburgh in Gunter's Fresh.

Trilby celebrated its one hundredth performance at the Garden Theatre Thursday, giving colored photographs on glass of Virginia Harned.

Rhea has signed with Rich and Maeder to tour in Josephine and Nell Gwynne.

Billy Van's Minstrels will open at Dayton, O., Aug. 15.

Joe Flynn will star next season in a comedy written by himself.

Leontine Stanfield will soon publish several new songs.

Jeannette St. Henry has been engaged by Harry Askin for Carroll and Kerker's Kismet.

Wagenhals and Kemper revived A Midsummer Night's Dream in Fairmount Park, Kansas City, Monday night.

Courtenay Thorpe's repertoire next season will include A Pantomime Rehearsal.

J. B. Sparrow's Jack Harkaway will be produced in Boston Aug. 26.

Robert Hilliard will use The Littlest Girl as a curtain-raiser next season in front of Lost, Twenty-four Hours.

Max Figman and Sadie Martinot will not star next season as planned.

The Frohmans, Harry Greenwall, and Jacob Tannenbaum have caught the bicycle fever.

"Only One Girl in the World for Me" is the song hit on the roofs.

Otis Skinner says he is going to do a new play by an American author next season.

Wilton Lackaye says he is going to star with Billy Avery as his manager.

Sidney R. Ellis is too busy to take a vacation except bicycling in the park.

E. J. Henley is ill from too much cigarette smoking.

Engagements: Vernona Jarbeau, for The Passing Show; Billy Emerson, for Weber and Fields; Minnie Dupre, for Burmah; Charles Mason and Harry Edwards, for The Land of the Living; Robert Lowe, for Sol Smith Russell's The Rivals; Frederick Buckus, by Edward Harrigan; Will Barron, for A Money Order; Harry Davenport, for Kismet; James T. Kelly, Louis Martinetti, W. S. Sully, and Charles Morgan, for A Baggage Check; Helen Bertram, for The Bostonians; Helen Redmund, for The Wizard of the Nile; W. S. Hart, for Modjeska; William Redmund, by Augustin Daly.

H. B. Irving has taken his degree of M.A. at Oxford.

Réjane is at the London Garrick Theatre.

The Silver King is being played at the Volks Theatre, Berlin, Germany.

Boissy Kiralfy will bring his new English spectacle to America.

Mr. and Mrs. Gus Hill, Willie Collier, Montague and West, Rice and Barton, and Matthews and Harris are Summering at St. James, L. I.

Elita Proctor Otis is at Saratoga, Harry Beresford in the White Mountains, Kate Western at Audubon Beach.

At the thirty-first annual convention of the Grand Lodge of Elks at Atlantic City the second floor of the Casino collapsed with a thousand persons. Many were seriously injured.

Ward and Vokes open July 29 in A Run on the Bank.

Thomas W. Keene has invented a new bicycle lamp.

George C. Hazleton has just written a play called The Raven for Creston Clarke.

E. D. Price has been engaged to manage Proctor's new Pleasure Palace in Fifty-eighth Street.

Charles H. Hoyt has finished A Silent Woman for Caroline Miskel.

Lewis Morrison has been taking a party coaching down the Hudson.

William Gillette has gone to the Pacific Coast in advance of his company.

A. M. Palmer is too busy with Trilby to go abroad.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The bill at the Olympic this week is Paul Conchas, Smith and Cook, Patty Brothers, Horsky, Fairchild and Bergere, Kelly and Violette, Young American Quartette, Misses Delmore, Charles Duncan, Wood and Ray, Ramsey Sisters, Juggling Mathieus, Tom and Gertrude Grimes, Kitty Preston, and Haines and Malumby.——Sans Souci Park: Roly Poly in the theatre and high diving.——Riverview: Pain's Fall of Port Arthur.——Coliseum: Ellery's Royal Italian Band.——Trocadero: The Vassar Girls.——Folly: Folly Burlesquers with Ed Morris and John Burke.——Ashland: Ellery's Band, under the direction of Francesco Fernilla, opened its first Chicago engagement yesterday at the Coliseum, succeeding Weber's Band. The soloists include Cipriani, saxophonist; Palma Demetria, trumpet, and Lamonti and De Natali, trombones. Francois H. Voitier is assistant manager.—Clarke and Temple have returned after twenty weeks on the Coast in Coastline territory chiefly.—Blanch McAuley made a great hit with "In the Shade of the Old Apple Tree" at the Coliseum, the big audiences refusing to be satisfied without it and applauding enthusiastically at the sound of the first note.—Bert Driscoll, formerly of the Hyde and Behman forces is preparing a comedy sketch entitled Mr. Brown and Buster.—William Tomkins, Elk and monologist, was a caller last week en route East after a Western tour. O. L. COLBURN.

BOSTON, MASS.—With a completely new musical programme this week the Fadette's Woman's Orchestra opens the long bill at Keith's, which also includes May Vokes and co., Bellatrice Sisters, Damon Brothers, Dixon and Anger, Charlie Case, Burke's dogs, Mills and Morris, Martin and Ridgway, Hawthorne and Burt, the Maxamiths, and Delaphone. The kinetograph is now used to show the moving pictures.——With the Summer stock co. at the Palace there is an olio including acts by the Adams Duo, Herbert Brothers, Boyce and Black, Martin and Morrissey and Pianti.——In the vaudeville contingent at Austin and Stone's are Joe Ellis, West and La Belle, the Winstanleys, Baker and Ramsey, Perry and Randall, and the fifth edition of Powell's Minstrel Maids.——Frank Cauley's vaudeville theatre at Bass Point has this week Castle and Coogan, Elizabeth Miller M. Fober, Barr and Evans, and Tom Bateman.——At Point of Pines they have a novelty this week, presenting a musical comedy instead of vaudeville. The piece is Mr. Planet of Mars, and Matt Ott, the comedian, is responsible for the funmaking.——Out at Norumbega Park the engagements include Torelli's dog and pony circus, Gracie Emmett, Kenyon and De Garmo, Daly and Kelso and the komograph.——Paragon Park's chief vaudeville features are Speedy, the diver; the Four Lukens, and Herbert's dogs.——At Lexington Park the bill is made up of a musical comedy called All Aboard, a satire on railroad travel.——At Medford Boulevard are Madame Schell and her lions, Zara and Stetson, Seymour and Hill, Anderson and Golnes, J. Francis Dooley and co., and Eckert and Berg. JAY BENTON.

CLEVELAND, O.—The bill at the Colisaum Garden Theatre was a good one for the opening 10-15. Charles B. Hanford gave his fine dramatic sketch, The Old Guard, which made a hit. Josephine Gassman and her "picks" were a feature. Pete Baker, a local favorite for many years, sang and recited in the same old way. Rice's pony, dog and monkey circus will head the bill 17-22, which will include Master Dodo Young and De Voie, Silvern and Emerie, Lillian Ashley, Jane Courthope and co., Nercress, Blain and Le Mar, and Viola Abt.——Frank Callaghan's New York Marine Band will be at Ingersoll's Luna Park 17-22. Other attractions are Les Derwitz and the Valdare Family.——The White City on the Lake will have no change in attractions from last week. WILLIAM CRAGTON.

JERSEY CITY, N. J.—Park Theatre, Bayonne (E. A. Schiller, mgr.): Appearing 10-15: Ben Welch, good Hebrew comedian; Smith and Baker, clever dancers; Daly and Devere in the usual good sketch; Eugene, a fine juggler; Lester Lonergan, Hayden Erlynne and Daisy Levering in a first-class sketch; Minnie Harrison, good ballads, and Thompson and Vidocq, new conversationalists. The bill gave good satisfaction. Booked for 17-22: Tokio Japanese Troupe, Twin Nices, Allen Cagan, the Ashtons, Burg Sisters, Lewis and Elliott, and Josephine Gassman and "picks."——Item: Appearing at the Sunday concert at the Park Theatre were Powell, the magician, Dida, and moving pictures. WALTER C. SMITH.

KANSAS CITY, MO.—At Hopkins' Forest Park 9-15 a bill headed by West and Van Sicien in a music novelty act drew fair crowds in spite of disagreeable weather. Others were McCue and Cahill, La Veen and Cross, De Onzo Brothers and the biograph.——The bill in the Summer theatre at Fairmount Park 9-15 was made up of the Empire Comedy Four, Harvey Steele, William G. Rogers, Bert Granville, and the terriscope, all being well received.——In the German Village at Electric Park 9-15 a bill of general merit was enthusiastically received by good audiences. H. Guy Woodward, Maude Rockwell, and Belle Belmont divided the honors. D. KEEDY CAMPBELL.

BUFFALO, N. Y.—Shea's week 10 offered George Evans, John W. World and Mindell Kingston, Four Huntings, Doherty Sisters, Four Lukens, Eva Allen, Delphine and Delmora, Paul Valadon.——Manager John Laughlin, of the Lyceum, reopened the house week 10 on account Elks and presented Archie Boyd and co., Gilmore and Leonard, Katherine Nugent, and several other high-class acts to good business.——Lafayette Theatre played Innocent Widows; an excellent co., and deserved the large patronage they received.——Athletic Park continues to draw large crowds. P. T. O'CONNOR.

DENVER, COL.—Manhattan Beach: Beginning 9, continuous performances will be given in the theatre for five cents admission.——Crystal (G. I. Adams, mgr.): Schenk Family, Muller Brothers, Knowls and Eaton, Millard Brothers, Hoffman and Lombard.——Novelty (Henry Lubelski, mgr.): Lee and O'Neida, Miss Tulsa, Stanley and Scanlon, Rodrigues Trio, F. Belcamp.——Elitch's: Marvelous Moss, Howard and Campbell, etc. MARY ALKIRE BELL.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The bill for week 3-9 was full of good numbers and the patronage was heavy, as usual. On the programme were Bessie French, the child prima donna; Lillian Shaw, dialect comedienne; Fred's monkey actors, Lavine and Leonard, who were the big funmakers on the list. Holdovers were William Gould and Valeska Suratt, Smith and Cook, Fred Hurd, Ford and Gehrue, and the Ten Daisy Girls. DON W. CARLTON.

ROCKY POINT, R. I.—Forest Casino (E. A. Harrington, mgr.): Business continues good here and excellent entertainments are being given in the cosy outdoor theatre. Bill 9-15 included Metropolitan Ladies' Quartette, Raymond and Sortonia, Topsy Turvy Trio, Vice and Viola, Three Hartford Sisters, Mabel Johnson, Bohee and Hyer, Wyley and Wilson, Pete and Allie Elmo, Whalley and Whalley, and the Daisy Lady Orchestra. HOWARD C. RIPLEY.

CINCINNATI, O.—Coney Island 9-15 had Carroll and Clarke in a comedy sketch act, Meyer and Mason Barrington, the ventriloquist, and the Bennett Sisters in a song and dance act.——The Lagoon bill 9-15 consisted of Oram and Oram in an instrumental musical act, Herbert and Willing in a blackface act, Mlle. Marie in fire dances, O'Brien and Denin in an Irish turn, and Edwards and Glenwood in an exciting aerial act. H. A. SUTTON.

SAN FRANCISCO, CAL.—At the Orpheum 3-10: Henrietta De Serrie' bronze and marble statuary. Mr. and Mrs. Frederick Voelker, Zanell and Vernon co., Schepp's dogs and ponies, Claude Gillingwater and co., Eight Bedouin Arabs, George W. Day, and Wilson Trio.——At the Chutes: Charles Bigney, Chiquita, and Annie Redline.——At Fischer's 3-10: Continuous vaudeville. OSCAR SIDNEY FRANK.

BALTIMORE, MD.—Owing to the marvelous success of Stuart, the Male Patti, at Electric Park he has been engaged for another week. The Emmerich Sisters scored quite a hit, as did Brazil and Brazil, the acrobatic kids. John Geiger and the Avon Comedy Four were well received. HAROLD RUTLEDGE.

TOLEDO, O.—At the Farm Theatre James J. Morton was the headliner week 9-15. Others were Claude and Fannie Usher, Julie Ring and co., Smirl and Kessner, Sophie Burnham, and Rice Family.——The Casino had Girard and Gardner, Four Rianos, Stuart Barnes, Henderson and Ross, and Lillian Ashley. Business at both houses good. C. M. EDSON.

PATERSON, N. J.—Fairyland was well patronized 10-10 and Assistant Manager Dicey was kept busy looking after the welfare of the constantly increasing crowds. In the music hall Flo Irwin and Walter Hawley headed the bill and were well received. Joe A. Hardman, an old favorite here, duplicated former triumphs. Eddie Horan and Dancing Mitchells rounded out a good bill. Outside the Moore and Gilmore Troupe and Winchesman's bears proved attractive. This is the biggest amusement enterprise ever attempted in this vicinity.——Orpheum (A. Francis Lenz, mgr.): Drew good houses in spite of the warm weather. Zano, Joseph Sombers, Charlotte Saunders, the Thompsons, Henry Pincer, and Whelan and Searles contributed a bill which pleased the patrons.——Item: The new Empire Theatre is being pushed rapidly toward completion. It opens Sept. 1 with vaudeville and should be a success.

LANCASTER, PA.—Woolworth Roof-Garden (John R. Peoples, mgr.): Business continued good 10-15 and the following bill pleased: Avon Comedy Four, Edgar Allen and co. and Emile La Croix in The Victor, Dudley and Chestyn, Madge Fox, Gardner Children, Hubert De Veau. For 17-22: Hannah Dull Wiley, Milton and Dolly Nobles, Spissel Brothers and Mack, Barry and Johnson, Murphy and Francis, Charlotte Ravenscroft.——Rocky Springs Park Theatre (Edward Mozart, mgr.): Good houses 10-15, and the following bill scored: Jiu Jitsu Japanese, Gallatti's dogs and monkeys, Warsaw Brothers, Sisters Hurd, the Great Nellos. An amateur contest was held here 11; Samuel Plothuick took first prize. This was the last week of vaudeville at the Park Theatre. A season of musical comedy will begin 24 with Hans and Nix co.

BUTTE, MONT.—Pavilion Theatre (Charles E. Alsop, mgr.): Business in this house broke all records week June 24. J. K. Murray and Clara Lane again proving it possible for the management to pay the limit in high salaries and make good. Week of 2: J. K. Emmett, Jr., and June Marlowe, the Preciados, the Degarros, Howell and Emmerson Sisters Schaffer, Willie Mahoney, William Woolfall. Week 9: Howard Brothers, Four Bragdons, Jeannie Fletcher, Maud Carter, Hoffman and Lombard, William Woolfall.——Grand Opera House (Dick P. Sutton, mgr.): Last week of vaudeville. James P. Hill and co., Mack and Elliott Lee and Munroe, Two Jimms, Zara and co. Week 9: Lulu Sutton and co. in The Queen of Rags.——Family Theatre (H. M. Peckham, mgr.): Week 2: Quinlan and Howard, Frank Confer, Boyle and George, Giles Harrington Caron and Herbert, Zara and co.

DETROIT, MICH.—The attendance at the Temple Theatre the past few weeks has been unprecedented in the history of the house. This may be largely due to the fact of its being up to the present week the only house open in town, but the excellent bills have been no less a factor to this end. Week 10-15: Charles Guyer and Nellie O'Neil in a sprightly up to date musical and comedy specialty; Lotta Gladstona, who never fails to score; the Sullys in An Interrupted Honeymoon, Tobin Sisters, Tom Almond, Quinlan and Mack, Mildred Flora, Wilton Brothers, and the kinetograph.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): Owing to the nonarrival of the liquid air, Minola Mada Hurst was obliged to cancel her Magic Kettle act, which was featured week 10. The rest of the bill was excellent, including the Juggling Gurls, Marion Garson, Harry and Sadie Fields, Majestic Musical Four Kartelli, Five Ballet-ser Sisters, and the Three Dancing Mitchells. Large and enthusiastic houses. The Sunday night concerts are again proving popular. Next week, Ward and Curran are featured.

GLOVERSVILLE, N. Y.—Sacandaga Park (Charles H. Ball, mgr.): This popular resort, with many improvements, was opened 3 with J. W. German's musical comedy, All Aboard. Attendance not up to the standard, as the performance was very poor.——Family Theatre (J. B. Morris, mgr.): Business good, and the following bill pleased 10-15: Meakin, Lawrence and Dale, Billy Barlow and Belle Darling, Frank Burt, Greece and Barton, Ira Kessner, and pictures. This house will close 15 and remain dark for three weeks.

WINNIPEG, CAN.—Dominion Theatre (M. Kyle, mgr.): James Keane co. in Fabio Romani was the strong bill during the week opening 3. Keane was assisted by Anita Corsini and H. Clay Robinson. Other meritorious features were Pauline Sloason, balladist; Ed Merrelle and Alice Gleason, Margaret Grayce, Maurice Downey and Charlotte Willard in Irish eccentricities, Lee Barth, and Hutchinson and Lusby in musical sketch.

COLUMBUS, O.—Olentangy Park Theatre (W. W. Prosser, mgr.): A good bill is on at the Casino, including Barry and Johnston, Ted Faust's Acrobats, Bush and Gordon, Rose Vandalour, Keeley Sisters, and Walter Stanton.——Collins' Garden: Ed Twigg, Elwood and Maggie Benton, Cora Landis, and John and Alice McDowell.——Indianola Park (C. E. Miles, mgr.): Francisco Fanciulli and his band are featured with Prince Schimins. Good business.

EVANSVILLE, IND.—Oak Summit Park (W. R. Merrill, mgr.): Bill week 9-15: Dixon, Burt and Lena, Hibert and Warren, Forresta, Ruby Raymond and Walter Beemer, and Morris' Band (special engagement) 12). Creatore's Band 6-8 drew fine audiences, giving perfect satisfaction.——Cook's Park Theatre (Harry Laurence, mgr.): Week 9: Reese Prosser, Victor Hugo, the Howards, the Zimmermans, Woodson Sisters, Carrolton and Hodges.

BRUNSWICK, ME.—Merry Meeting Park: J. W. Gorman's Cosmopolitans week 3-8; co. included Gilroy, Haynes and Montgomery, Seymour and Hill, Brindamour, Daley and Kelso, and Kouyen and De Garmo; excellent co.; good houses. Week 10-15: J. W. Gorman's Imperials, including Rae and Broecha, Mitchell and Cain, Potter and Hartwell, Clarke and Florette, Newell and Steele.

HIGHWOOD, ILL.—Port Sheridan Park (J. J. Murdock, mgr.; B. F. Pratt, res. mgr.): Week of 2: Tom Ripley pleased; Kates Brothers in acrobatic comedy, good; Leah Russell good as Hebrew impersonator; Shrock and Rice, cyclists, hit of bill; biograph. Bill for week 10: Wood and Ray, good; Juggling Mathieus, good; Worden and Gladdish, hit of bill; Kurtis' dogs, good; the biograph.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): The following bill was presented week of 9-15: Rosalie Sims, Emma Cotrely, Russell, Schooley and Russell, Don and Mae Gordan, and the kinodrome. Business good.——Johnson's Island (Charles L. Goodlin, mgr.): The Pavilion Stock co. has closed and the management has decided to have vaudeville performances hereafter.

SPRINGFIELD, O.—Spring Grove Casino (Tom Powell, mgr.): Week 9-15 Great Barlow Minstrels took the place of the usual vaudeville performance and drew very large houses. Tom Powell took his old part in the performance during this engagement. For 16-22: Cal Stewart and co. and others.——ITEM: Charles Gano is home after a long season with How He Won Her and will be in vaudeville for the Summer.

SYRACUSE, N. Y.—Valley Theatre (W. H. Kahnle, mgr.): Kitamura Troupe of Japs, Belle Hathaway's monkeys, Marie Walsh, Taylor Twins, Kaufman Brothers, the Abearns, and kinetoscope made up a popular bill 10-15, which drew large audiences. For 17-22: Colby and Way, Gilmore and Leonard, Zinka and King, Misses Fox, Crouch and Richards, and Marguerite Scott.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 3-8 Behrend and Degnebaum, Rosie Booth, Tessie McAvoy, James R. Purvis, Fannie May, and biograph. Good business. Bill 10-15: The Johnsons, the Dancing Meteors, Sadie Brand, Tessie McAvoy, Rosie Booth, Gertrude Stanley, and biograph. Good business.

PORTLAND, ORE.—Week 2-7: Grand: Bobby Gaylor, Fisher and Johnson, the Healys, Byron and Langdon, Richard Charles.——Star: Carl Sanderson and co., Joseph M. Golden, Abbott and Bryant, Great Parish, Joseph Bonner, Shields and Paul.——Baker: Murry and Lane, Ashton and Carroll, Asta Phelps, Ray McBrain, Tom Mack.

HIGHLAND PARK, ILL.—Ravinia Park (J. J. Murdock, mgr.): Damrosch concerts continue to attract record breaking crowds in next to last week of appearance. Damrosch and orchestra re-engaged for next season. Ben Greet and co. to open week 24 in Shakespeare for two weeks. Concerts are held in open air pavilion.

SHEBOYGAN, WIS.—The Unique (A. H. Prisse, mgr.): Demario and Orlando, Riley and La Vigne, Baby Gladys, Adams and White, Hillebrand and pictures 6-9. Collins and Hubert, Three Wiechers, Baby Gladys, the Great Schoenwerk, McCune and Grant, and biograph 10-12. Business fine.

LANSING, MICH.—Waverly Park Theatre (F. J. Williams, mgr.): Week 3-8: Higgins, Lewis and Henning, Grenier, Walton and Grenier, Andy Rice, Dean and Nadolny, Leonard Kane, and pictures. Very satisfactory programme; light business on account of wet weather.

DUBUQUE, IA.—Shooting Park (Jake Rosenthal, mgr.): White City, Kippy, Vivian, Fogarty and Brown (the Newsboys' Quartette), and the Waynes 3-8. Kberne and Cole, Bingham, Dan Broderick, Leonard and Fulton, Beesch Family, and kinodrome 9-15.

LOUISVILLE, KY.—Appearing at the Pavilion at Fontaine Ferry Park week 9 are Lew Hawkins, Clivette, Brothers Sells, Ellis-Nowlan Trio, Mexican Trio, and Sylvester, Jones and Pringle. Business excellent.

YOUNGSTOWN, O.—Idora Park Casino (Edward Stanley, mgr.): The bill at this popular resort 10-15 consisted of Mr. and Mrs. Stewart Darrow, Mr. and Mrs. Cal Stewart, Ida O'Day, and Annie Abbott. Business was fine and bill pleased.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Another splendid week of business 9-15. Immense crowds saw Paul Conchas, Snyder and Buckley, Kelly and Violette, Five Columbians, and Redford and Winchester.

JAMESTOWN, N. Y.—Celeron Theatre (Jule Delmar, mgr.): Week 10-15 Bison City Quartette, Dixon, Bowers and Dixon, J. A. Murphy and Eloise Willard, Mullen and Corelli, and Hedrix and Prescott. Good business.

DOVER, N. H.—Central Park (A. B. Leighton, mgr.): The following bill pleased good business week 3-8: The Holdsworths, Gilmore Sisters, Darmody, Ward and Raymond, and Valveno Brothers. Week 10-15 The Trolley Party.

NORWALK, O.—Willow Brook Park (J. H. Cline, mgr.): Week 3 Frank Dunn, Bissonette and Newman, Edward Rosenfeld, Jr., Ferguson and Passmore, and Don and Thompson.

SAN DIEGO, CAL.—Pictwick Theatre (Palmer and Fulkerson, mgrs.): Week 3 the Aphro Girl, Virden and Dunlap, Bartlett and Collins, Royal Lilliputian Trio pictures. Fine business.

RICHMOND, IND.—Gennett Theatre (Swisher and Beltzel, mgrs.): Week 10 Rice and Adams, Rosalie La Count, Mr. and Mrs. Jack Frederick Caldwell, and Averbeck the Great. Crowded houses pleased.

OKLAHOMA CITY, OKLA.—Delmar Garden (C. W. Slater, mgr.): The Columbia Opera co. gave Olivette June 26-27 and Rhinds 28-1; good business.

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SUNAPEE LAKE ITEMS.—Fred Niblo and family arrived to-day from New York. No doubt New York will be very quiet while Niblo is away.

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